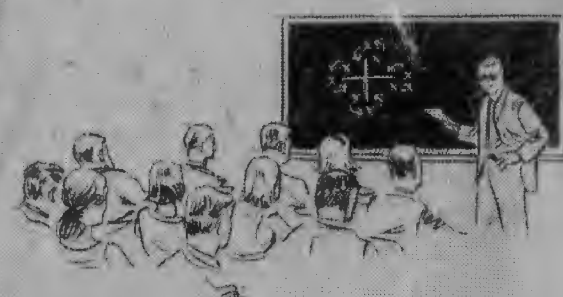


SQUARE DANCING

SEPTEMBER, 1970

50¢ PER COPY



THE
OFFICIAL
MAGAZINE
OF
The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY

EARL JOHNSTON
(see page 22)

HAPPY NEW YEAR
(see page 8)

DANCER ASSOCIATION DIRECTORY
(page 12)

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ANTHONY

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You are Invited to Attend
The Sets in Order
American Square Dance Society's
Square and Round Dancing
Winter Vacations at
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AMERICAN
SQUARE DANCE
SOCIETY

462 North Robertson Boulevard
Los Angeles, California 90048

from the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We travel quite a bit and there is a trend in square dancing that worries us. Some clubs in the Northwest have the dance so rigged that they go out on the floor as a couple and then change partners with another man and wife couple. We feel this destroys the spontaneous friendliness that square dancing really is and if a "loner" comes in, he is left out.

We also found in the Ozarks area and the Midwest that club members are friendly but never dance with visitors. This seemed strange as we always dance with visitors in the small club to which we belong.

We have been dancing for 15 years, are dyed-in-the-wool square dancers and want nothing to mar this wonderful sport.

Dee Ann Long
Spokane, Wash.

We would be in hearty agreement that "the friendlier the better" is the basis of square dancing. — Editor.

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Dear Editor:

We attended the International Folk Dance Festival at the Music Center in Los Angeles. The United States presentation was the most
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SQUARE DANCING

OFFICIAL PUBLICATION OF THE



VOL. XXII - NO. 9

SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

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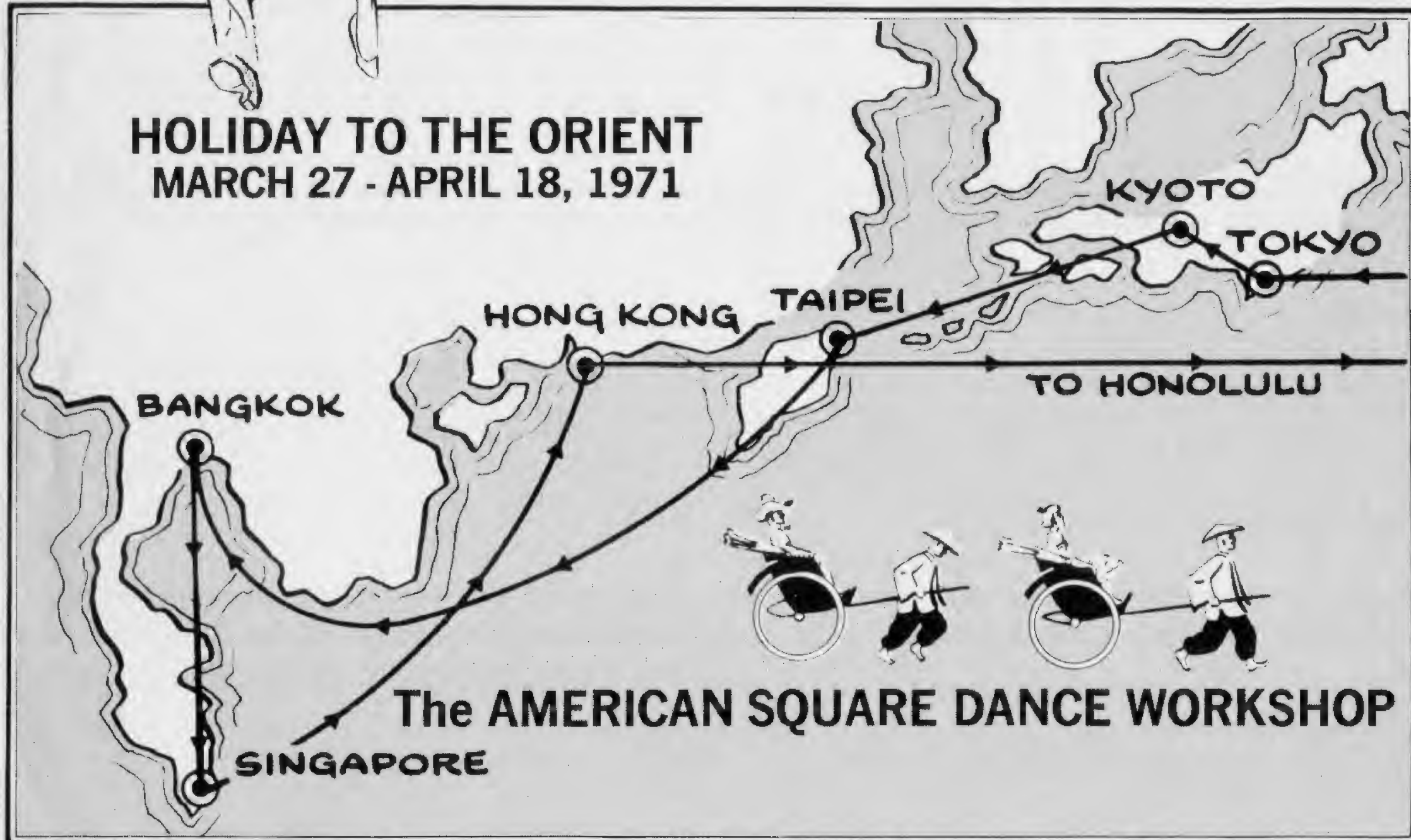
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**Square Dancers –
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Imagine yourself with an outstanding intimate group of Square Dancers from all parts of the country viewing the wonders of the Orient. With excellent English speaking guides to direct you every step of the way and with Wally and Maxine Schultz and Don Armstrong as your experienced tour escorts, you'll have the tour of a lifetime.

Sightseeing, leisure time for shopping and

If you have any particular questions on the tour,
or if you would like a copy of the itinerary, please write to:

exploring on your own, loads of specials including some fabulous dance evenings and many "surprises" are all part of this adventure. You'll be staying in some of the finest hotels, eat meals fit for a mikado and find yourself in an ever changing storybook series of events. You may if you wish, with no additional air fare extend for a time your visit either in the Orient or in Hawaii on the way home. This is the Square Dance tour of a lifetime!

"Oriental Adventure," The American Square Dance Workshop
462 North Robertson Boulevard, Los Angeles, California 90048



CHINA AIRLINES



RED HOT



SQUARE DANCE WEEK -- A LAST MINUTE REPORT: As of August 17, 1970, 20 states have indicated official recognition of The Week. The dates from September 7 thru the 13th (or in one case one day earlier and in another one week later) has turned out to be a good target. One area settled on the entire month of September as "Square Dance Month". A number of cities have reported "official" cooperation from the mayor and city council. Here, at press time are the states officially reporting. (an * indicates that the original proclamation or a good, clear copy has been received by SIOASDS). Alabama, * Alaska, California, Colorado, * Connecticut, Kansas, * Nebraska, * Nevada, New Jersey, * New Mexico, * Ohio, * Pennsylvania, * Virginia, Washington, * Wisconsin, Wyoming. Two final re-caps on the coordinated observance will be covered in detail in the October and November issues.

SQUARE DANCE ACCOUNT ENTERED INTO CONGRESSIONAL RECORD: On Thursday, July 23, the Hon. Joseph M. Gaydos United States Congressman from Pennsylvania, acting at the request of a constituent, Ronald Meisl, delivered on the floor of Congress verbal support for an observance of the week of September 7 - 13 as Square Dance Week. Earlier in the month, Mr. William Minshall entered a Joint House Resolution (H.J. Res. 1300) requesting that this same week be designated as American Square Dance Week. On July 8 this resolution was referred to the Committee on the Judiciary.

1971 SIOASDS PREMIUM RECORD CALLERS SELECTED: Twenty four callers including one from Tokyo, Japan, have been officially requested to participate in the three "documentary" L.P. recordings for the coming year. The series will depict today's contemporary patter-calling styles and the albums are to be designated "Blue" for the Basic Program (basics 1-50), "Green" for the Extended Program (basics 51-75) and "Purple" for the Experimental Program. Members will automatically receive their premium certificate with their paid-up membership card. Here is the run-down of the callers: Al Brundage, Curley Custer, Marshall Flippo, Ed Gilmore, Jerry Haag, Lee Helsel, Jerry Helt, Jon Jones, Bruce Johnson, Earl Johnston, Arnie Kronenberger, Frank Lane, Johnny LeClair, Dick Leger, Joe Lewis, Jack Livingston, Beryl Main, Jim Mayo, Jack Murtha, Tak Ozaki, Bob Page, Bob Ruff, Dave Taylor and Bob Van Antwerp. These albums will be made available to SIOASDS members.

now available....

"THE OTHER SIDE OF THE MIKE"

The "HOW" Book of Square Dance Calling

by Bill Peters

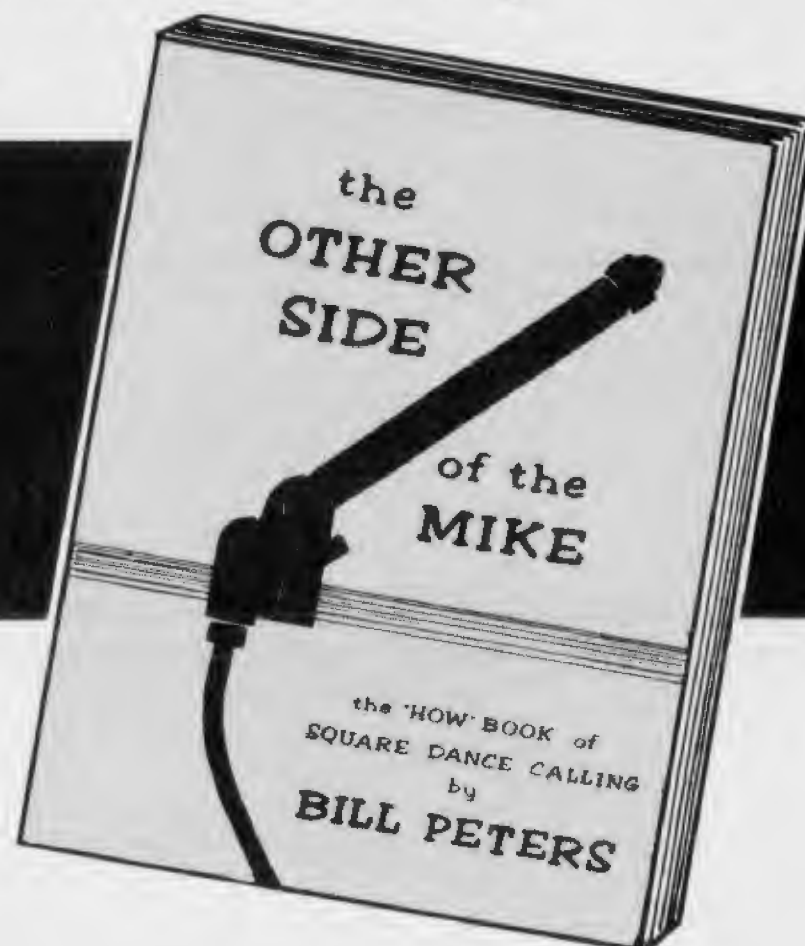
The first really complete guidebook and home study manual for new or student callers.

NEVER BEFORE A BOOK LIKE THIS!

Here, at long last, is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers — or to square dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Here is a book in which every phase and aspect of a caller's job has been thoroughly explored and which provides its readers with step-by-step instructions for each and every calling technique. It is a big, BIG book — 347 jam-packed pages — and it has been described by many nationally known square dance leaders as the most complete and comprehensive how-to-do-it manual ever written in the field of caller training.

ACCLAIMED BY EXPERTS EVERYWHERE!

I have been very impressed with your book...I would be happy to use it in my callers' classes. **BOB VAN ANTWERP**... I have nothing but praise for the organization and presentation. It represents a monumental amount of labor. **DAVE TAYLOR**... I think your book is great! I wouldn't hesitate to recommend it to a student caller. **BOB RUFF**... An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. **BOB OSGOOD**... Your book is the most comprehensive in the field...really a masterpiece. **STAN BURDICK**... I would recommend it highly...it goes beyond anything now in print. **BRUCE JOHNSON**... I think it is great. With all the subjects under one cover, I would recommend your book to anyone now calling or to anyone interested in calling in the future. **WILLARD ORLICH**... I am very impressed...it is a tremendous work...an excellent reference text. **LEE HELSEL**... It probably contains more good solid information than anything that's been put out yet... Your writing style is excellent. **JAY KING**... The chapter on sound is A-OK. We think you've got a winner. It is the most complete book on the market today. **JIM HILTON** and **JIM MORK**... It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. **HAROLD BAUSCH**.



THE MOST COMPREHENSIVE CALLER TEXTBOOK ON THE MARKET TODAY

Never before has the complete art of the square dance caller been presented in such a thoroughly detailed manner. Absolutely nothing has been left out. Every skill, every talent and every technique of a square dance caller is completely described — indeed, this is the first time that some of these subjects have ever appeared in a textbook format.

PARTIAL CONTENTS

- How to analyze and develop square dance figures and movements
- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
- The art and science of square dance teaching
- How to organize and conduct a beginners' class
- The techniques of square dance leadership
- How to become an effective caller showman
- The role of the Caller's Taw
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.

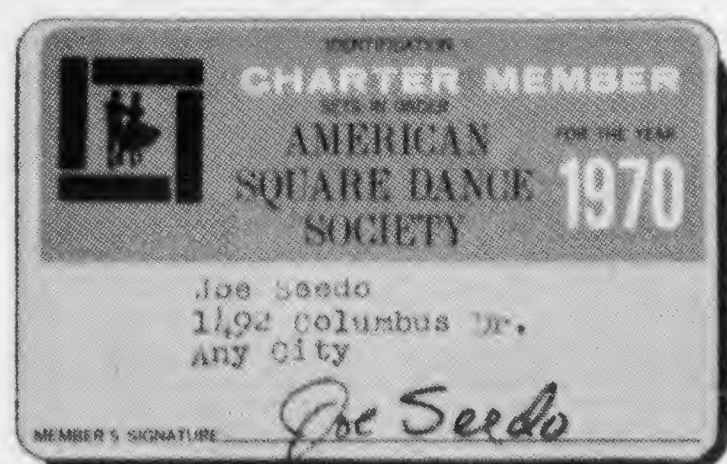
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Canadians please add current exchange; Californians add 5% sales tax. For air mail please add \$2.50.

There's Still Time To Become A CHARTER MEMBER of THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

If you haven't yet changed your subscription to a membership, now is an excellent time to make the move. Not only will your \$5.00 membership fee include the features described on this page, but as an active member of the Society it will give you an opportunity to be an informed square dancer taking an active part in the protection, promotion and perpetuation of this great activity.



Your personalized CHARTER MEMBERSHIP card good for you and your entire square dancing family.

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Your recognition decal for automobile windshield or home.

The Sets in Order AMERICAN SQUARE DANCE SOCIETY
Premium Certificate

☐ "GOLD" 1970
50-Basic Program
Premium LP
Calling by: Ed Gilmore, Lee Helzel, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Joe Lewis, Frank Lane & Bob Van Antwerp.

☐ "RED" 1970
Basics 1-75
Premium LP
Calling by: Al Brundage, Bill Ball, Marshall Flippo, Earl Johnston, Johnny LeClair, Bob Page, Wally Schultz & Dave Taylor.

☐ ENCORE COLLECTION
Five Premium LPs
All With Calls
Contains these 12 inch LP favorites of the past: Lucky 13, Eighteen, 1967, 1968, Expo '67.

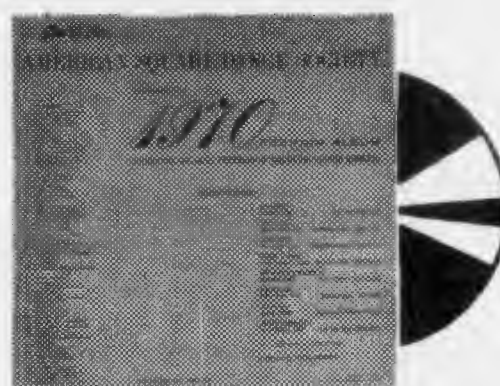
☐ HOEDOWN ACCOMPANIMENT
(Favorites, with new rhythm track added)
No Calls
Tunes: Chicken Plucker, Chug Chug, Whirly Bird, Texas Crap Shooter, New Craze and Flop Eared Mule. Playing time of each 5 minutes or more.

I enclose \$_____ for the items I have checked.
Orders for these premiums must be made on this personal premium certificate only. This is a valuable certificate. It is the only one you will receive for the 1970 premiums.

THIS PREMIUM CERTIFICATE VOID AFTER OCTOBER 31, 1970.

Name _____
Address _____
City _____ State _____ Zip _____

When you become a CHARTER MEMBER you will receive this valuable PREMIUM CERTIFICATE which invites you to order any or all of the members-only specially recorded premium gifts. A postage and handling fee of \$1.00 is made on the "Gold" and "Red" LP albums and on the packet of three hoedown records. The handling charge for the Encore package of five LP records is \$4.75. (Slightly higher handling charges for Canada and foreign explained on your certificate.)



"GOLD" 1970
PREMIUM LP

Only the 50 Basic Movements described in the Basic Program of American Square Dancing are used by the eight callers: Ed Gilmore, Lee Helzel, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Joe Lewis, Frank Lane and Bob Van Antwerp. MC Bob Osgood.



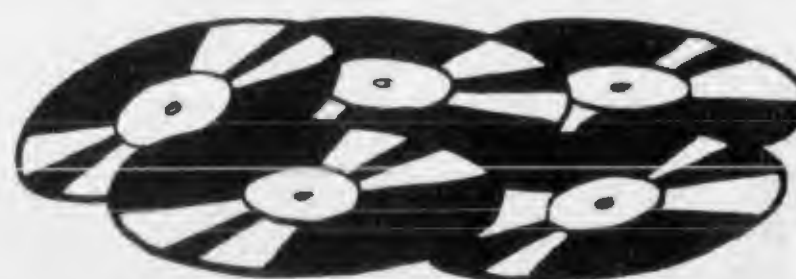
"RED" 1970
PREMIUM LP

This record uses all 75 standard movements found in the Extended Program of American Square Dancing. The callers are Al Brundage, Bill Ball, Marshall Flippo, Earl Johnston, Johnny LeClair, Bob Page, Wally Schultz and Dave Taylor. MC Bob Osgood.



HOEDOWN ACCOMPANIMENT

This collection of new sounds and old was produced for The Society by Bruce Johnson. The tunes included: Chicken Plucker, Chug Chug, Whirly Bird, Texas Crap Shooter, New Craze, Flop Eared Mule.



COLLECTOR'S PREMIUM LPs "ENCORE"

Five outstanding "called" albums of the past: Lucky 13, Eighteen, 1967, 1968 (with callers from all parts of the world) and Expo '67 featuring 12 Canadian callers.



Some dear soul is going to write us that we're "off our calendar." However, lest you feel that we're being a bit premature, the month of September has come to mean the beginning of a new year of square dancing. Some time in the next six months an estimated quarter million* new square dancers will enter learner classes. In addition, thousands of square dancers will return this month to regular club activities after the usual summer slow-down. Programs for bringing back existing dancers and enticing newcomers will always provide a source of challenge to square dancer associations and callers.



This year the drive to swell the ranks of dancers will be more meaningful than ever with the observance of SQUARE DANCE WEEK September 7 through 13 (with a few slight variations this year, e.g., Canada—September 13-20; California—September 6-12).

A major recruiting program involving all present square dancers could have great significance. With every present square dance couple introducing a brand-new couple to the activity, the total square dance population would be increased by the thousands. This DOUBLE-THE-DANCER concept with each dancer sharing in the responsibility and satisfaction has proven itself over the years as being the best possible concerted program.

*This figure is based on the annual average sale by SIOASDS of 90,000 copies of The Basic Movements of Square Dancing Handbook. These books, purchased by callers and clubs to be given out to couples just coming into square dancing, represent the best available source of new dancer census. Diplomas designed for graduates of these courses and produced by a number of suppliers are another basis for the estimate. SIOASDS diplomas shipped out amount annually to 120,000.

Any word-of-mouth program needs to be backed up with promotional aids. Perhaps the most useful is the small business card size reminder. Each square dancer armed with a dozen of these in wallet or handbag finds that the ammunition is ready when the opportunity affords itself. A business acquaintance, a new neighbor, a member of the service or a friend at the PTA meeting—possibilities for new recruits are everywhere.

SQUARE DANCING

ENJOY A LEARNER'S GROUP

With John and Mary Brown

Sponsored by members of the Left Allamanders
Square Dance Club

Starting **MONDAY, SEPTEMBER 14, 1970**

8:00 to 10:30 p.m.

Place: **Coolidge Junior High School**

719 East Magnolia Street

Wichita

Phone: 652-7434



The personal approach, either a nose-to-nose conversation or a friendly telephone "sales pitch," has proven to be the best method of bringing in new dancers. Back the personal pitch with a reminder card; make a note of the prospect and follow up with a telephone call or send a postcard. Perhaps the most successful method of all is the **personal escort** idea. In the past several square dance couples have worked together in bringing an equal number of non-dancers together for "dessert" and entertainment. The dessert at one of the homes brings the people together, then comes the "entertainment" which naturally is in the form of a "one-night-stand" sponsored by the local club with other club members and their recruits converging for an evening of square dance sampling fun.

Tying in proven methods from past double-the-dancer programs with this year's all-out drive for an official week of square dancing is not a difficult proposition. Simply bring into play all the successful elements used in past years. Couple them with the exhibitions, television exposure, local newspaper coverage and other events that will go along with the week's theme.

Of course the purpose of an official week in which to recognize this activity is not alone to recruit new dancers nor is it just to bring back those dancers who have dropped out for one reason or another. The true purpose of this week is to put square dancing in view for all to see, to present it in its best possible contemporary form. In so doing it is hoped that any old allusions to **barn dancing** of the past will be eliminated and that those leaders in the community, church, city government, recreation heads and those forming the communication front locally (newspapers, television and radio) will find out what today's square dancing is all about. They will have an opportunity to see that those who square dance today are people just like themselves and are in fact their neighbors, members of the same lodge, church or service group.

At no time in past square dancing history has there been a better opportunity for all to work closely together to bring in the newcomers, to round up the veteran square dancers including those who may have been "drop-outs" and to impress upon the community that square dancing is indeed the ideal couple recreation.

IDEA DEPARTMENT

SQUARE DANCE Promotion PAYS OFF

By Marvin F. Labahn



ARE YOU LOOKING FOR A WAY to promote square dancing? Have you thought of the large shopping centers with indoor malls which you might have in your area?

Chicago's largest shopping center with over 100 stores, enclosed malls, ample parking space and year-around weather conditioning is called Ford City. The Merchants Association here sponsored a 9-week square dance program this year and its success determined the organization to sponsor one or possibly two more such programs in 1970.

Many special events are celebrated at the shopping center, including the usual seasonal ones, kiddies' days, polka parties, art fairs and exhibits. It seemed only fitting that a square dance series should become a part of such featured entertainment.

Early in December, 1969, a square dance

couple attending the Lads and Lassies square dance at Oak Lawn Boys Club handed me a business card from Harry Sikorski, business manager of the Ford City Merchants Association, with the specific request for an early meeting to discuss setting up a square dance program.

This meeting was arranged and also included Richard Drew, advertising and promotion director of Ford City. A complete review of Ford City's entertainment policy was presented along with promotional procedures. I presented a square dance demonstration and pointed out that people of all ages could enjoy this recreational activity.

It was also pointed out that people participate in square dancing in varying degrees, some merely on a one-night-stand basis, others who join "new dancers clubs" and still others

(above) Dancers and non-dancers flock to the shopping center in response to the (left) free publicity and paid advertising carried in the Chicago newspapers.

It's On With The Dance In Ford City Sessions

After four successful Tuesday nights, the Square Dance at Ford City is still drawing enthusiastic crowds.

The increasing interest in the square dance is the result of people of all ages and types, all the way from youngsters to senior citizens, executives, housewives, plus many, many more. Each week, more new people attend.

The clubs have reported many inquiries regarding membership as well as square dancing and other information.

Clubs that have had their rights such as Park, Circle, and others are now being added to the list. The Square Dance Club, the Senior Citizens Club, the La Grange Club, and the La Grange Club are all active in the program.

There is a great deal more in store during the coming weeks. There will be a number of new clubs as well as others. In each case, the club is featured for the night, but the public is invited to come along and enjoy the fun. A costume is optional. At 8:30 p.m. arrive dressed in dance attire as did the Highlanders at La Grange while others as they are.

Next Tuesday, the Qu and Dances Square dance from the south suburbs perform. This is a club speciality. It is a speciality and over the years has performed before many different groups.

They Swing And Sway In Ford City Dance

The first Square Dance night in the Ford City Shopping Center was a big success. The square dance has been enjoyed by many people of all ages. The square dance has been enjoyed by many people of all ages. The square dance has been enjoyed by many people of all ages.

FORD CITY

76th & CICERO, CHICAGO

Enclosed Malls — Free Parking

CHICAGO'S LARGEST SHOPPING CENTER

6:30 P.M. EVERY TUESDAY NIGHT

CENTER MALL

SQUARE DANCING

Featuring Chicagoland's Top Square Dance Clubs

PROFESSIONAL CALLERS

COME ALONG . . . JOIN THE FUN

MEET MARVIN LABAHN (Mr. Square Dance)

EVERYBODY WELCOME — FREE ADMISSION

Lads And Lassies Swing Partners At Ford City

Square dancing has taken a great surge upwards at the Lads and Lassies square dance club since the Ford City Shopping Center sponsored a nine week square dance program in their Center Mall and which was recently concluded on March 3rd.

The Lads and Lassies Square Dance Club which meets on the 1st, 3rd, and 5th Saturday of each month from 8:30 p.m. to 11:30 p.m. at the Grandview Park Boys Club, 80th and Mendota Avenue in Oak Lawn was a featured club during this series.

The Lads and Lassies Square Dance Club was guest caller. The Lads and Lassies Square Dance Club was guest caller. The Lads and Lassies Square Dance Club was guest caller.

FORD CITY

76th & 50 CICERO

ENCLOSED MALLS — FREE PARKING

CHICAGO'S LARGEST SHOPPING CENTER

6:30 P.M.

EVERY TUESDAY NIGHT

CENTER MALL

SQUARE DANCING

BRING CHICAGOLAND'S TOP SQUARE DANCE CLUBS

PROFESSIONAL CALLERS

FREE INSTRUCTIONS

COME ALONG JOIN THE FUN

MEET MARVIN LABAHN, "MR. SQUARE DANCE"

EVERYBODY WELCOME

FREE ADMISSION

who have become completely absorbed in the activity as a hobby and are now members of square dance clubs.

With a mutual understanding of purpose—i.e., that square dancing would receive good publicity thru this effort and that the colorful activity would attract more people to the shopping center, the nine-week program went into gear. It took place every Tuesday night from 6:30 to 7:30 P.M. and featured various square dance clubs and callers from the Chicago area. The first program was a capsule history of square dancing, with demonstrations of the visiting couple type dances, line dances, circle mixers, quadrilles and our current Western Style of dancing, using both singing and patter calls.

During the series we had clubs that featured the children and teen age dancers; a club of young adults that specializes in demonstration dancing for hospital patients and service organizations; established square dance club dancers; new dancers clubs and senior citizens clubs. We were able to demonstrate to the general public the far-reaching value of this type of group recreational activity and that age is no barrier provided a person has the interest and physical capacity to participate.

Audience participation was encouraged. The regular dancers would go out among the spectators and those willing were given the opportunity to try square dancing with a relaxed, simple dance.

Many people who had dropped out of square dancing had their interest rekindled



**MARVIN
LABAHN**

*Photo by
Walt Niezabitowski*

Author of this article, Marvin Labahn, has been active for many years in the Chicago area. Last year he appeared with other square dancers, callers and teachers in an outstanding television performance of the activity beamed coast to coast in color.

during this series and many who never thought they could square dance became members of new dancers clubs.

The Ford City advertising and promotion department arranged for weekly ads and newspaper articles that appeared in over 30 neighborhood newspapers—totalling 500,000 copies weekly. It can readily be seen that the words “square dancing” appeared in print a good many times.

Each dancer and caller who participated in this series was given a souvenir blue and white badge with the Ford City emblem and the 1970 date.

With dancers of every age and of varying ability, the performances attracted the interest of virtually thousands who knew little or nothing about contemporary American Square Dancing.

*Photos by
John Portugton*



DIRECTORY

SQUARE DANCERS ASSNS.

THE MORE THAN 145 DIFFERENT SQUARE DANCER ASSOCIATIONS listed on these pages reflect the growing interest in this phase of the activity. The ability of many groups to accomplish collectively those things that they might not be able to do independently has been proved many times in recent years. Undoubtedly the list of associations shown here has changed somewhat during the past month and some listings may be incorrect. We invite all associations to send updated listings and to provide The Sets in Order American Square Dance Society with news of these changes when new officers, changes of address, etc., take place.

Alabama

Birmingham S/D Assn.—Carolyn Balch
P.O. Box 1085, Birmingham 35201

Greater Huntsville S/ & R/D Assn.—
Gene Bains, P.O. Box 912,
Huntsville 35804

Montgomery Area S/D Assn.—
Dewey L. Glass, P.O. Box 7132,
Montgomery 36107

Tennessee Valley S/D Assn.—
A. C. Parson, 4113 Nelson Dr. N.W.,
Huntsville 35810

Alaska

Alaska Fed. of S/D Clubs—Lee Coon
P.O. Box 121, Juneau 99801

Arizona

Old Pueblo S/D Assn.—Gordon Shipp
P.O. Box 4411 Univ. Sta.,
Tucson 85711

Valley of the Sun S/D Organization—
Wayne Wood, 12819 N. 29th Dr.,
Phoenix 85029

Arkansas

Arkansas State S/D Fed.—Wm. Lisko
Des Arc 72040

California

Associated Square Dancers—
Bob Byram, 13066 Debell St.,
Arleta 91331

Assoc. S/D of Superior Calif.—
Del Weatherford, 3108 Churchill Rd.,
Sacramento 95825

Bachelors 'n' Bachelorettes Regional—
Jay Metcalf, 1039 W. Edgeware Rd.,
Los Angeles 90026

Central Calif. S/D Assn.—Ed Ames
3318 Paradise Rd., Modesto 95351

Central Coast S/D Assn.—Alan Dale
721 Shannon Hill Dr.,
Paso Robles 93446

Cow Counties Hoedown Assn.—
Harry Metzler, 7712 Calhoun St.,
Highland 92346

Heartland Fed. of S/D—
Kelly Greathouse

Hi Desert S/D Assn.—Jay Oliver
117-B Hancock, China Lake 93555

Imperial Valley S/D Assn.—
Leonard Speer, 646 Tangerine Dr.,
El Centro 92243

Northern Calif. S/D Assn.—Maynard
Bish, 115 Purdue Dr., Vallejo 94590

Palomar S/D Assn.—Andy Andrews

Square Dance Assn. of San Diego Co.—
Joe Miska, 28 "H" St.,
Chula Vista 92010

Santa Clara Valley S/D Assn.—
Carl Dixon, 1450-122 Oakland Rd.,
San Jose 95112

South Coast Assn. of S/D—
Clarence Hoffman, 7110 Dinwiddie,
Downey 90240

United S/D Assn.—Bob Lincoln
1788 Camino Primavera,
Bakersfield 93306

Valley Assoc. S/D of Fresno—
Gerald Fischer

Western S/D Assn.—Bud Kabisch
1012 E. Thelborn, West Covina 91790

Colorado

Boulder Area S/D Council—Robert
Kroner, P.O. Box 44, Boulder 80302

Colorado State S/D Assn., Inc.—
Leonard Shaffer, 714 So. 21st St.,
Laramie, Wyo. 82070

Denver Area S/D Council—Main Post
Office, Box 1334, Denver 80201

Southeast Colo. S/D Council—
Walt Bagley, 4906 Half Moon Dr.,
Colorado Springs 80909

Connecticut

Connecticut Assn. of S/D Clubs—
Bob Osborn, 37 Church St.,
Branford 06405

D.C. Area

WASCA—William P. Wolf
9340 Columbia Blvd.,
Silver Spring, Md. 20910

Florida

Central Fla. S/D Assn.—
Joe McGregor, 996 Third St.,
Holly Hill 32017

Florida Fed. of S/D—Albert Martin
742 N. Elwood Ave., Orlando 32804

Greater Pensacola S/ & R/D Council—
Millard Williamson, 14 Boland Pl.,
Pensacola 32505

N.E. Fla. S/D Assn.—Robert Sinn
6020 Lake Ridge Rd.,
Jacksonville 32211

Panama City S/D Assn.—Mike
Litzenberger, 111 N. Palo Alto,
Panama City 32401

Playground Area S/D Council—
Dick Adams, P.O. Box 1212,
Ft. Walton Beach 32548

S.E. Fla. S/ & R/D Assn.—
Len Levitt

West Coast S/D Assn.—
Barney Weatherford
P.O. Box 7744, Tampa 33603

Georgia

Dixie Fed. of S/D—John Cotter
P.O. Box 661, Thomasville 31792

Greater Atlanta Fed. of S/D—
Jesse Barrow, 2885 Belaire Circle,
Doraville 30430

Idaho

Idaho Fed. of S/ & R/D Clubs, Inc.—
Myron Bliss, Box 130,
Glenns Ferry 83623

Intermountain S/D Council—Ray Jones, 2000 Gourley, Boise 83705

Magic Valley S/D Assn.—Harold Bulcher, Route #3, Jerome 83338

Illinois

Illinois Fed. of S/D Clubs—Lyman Templeton, 2444 So. 7th St., Springfield 62703

Metropolitan Chicago Assn.—Ray Neal, 506 S. Lincoln, Park Ridge 60068

Iowa

East Central Ia. Fed. of S/D Clubs—David Greene, 1058 Daniels St. N.E., Cedar Rapids 52402

Iowa State Fed. of S/ & R/D Clubs—Maynard Freund, 411 Grand Ave., Des Moines 50309

Quint City Fed. of S/ & R/D Clubs—Del Downs, Box 48, Eldridge 52748

Siouxland Fed. of S/D—Glen Stanton, 2313 S. Palmetto, Sioux City 51106

Kansas

Central Kans. S/D Area Affiliate—Harry Homan, 712 N. Poplar, Peabody 66866

League of S/ & R/D Clubs—John Ott, 401 Winterset Lane, Wichita 67209

Tri-State Area S/D Council—Malcolm Van Vleet, Goodland 67735

Kentucky

Kentuckiana S/D Assn.—Jim Koepper, 2100 Palotka Rd., Louisville 40214

Louisiana

Acadian S/D Council—Mrs. H. H. Meeks, 1451 W. Ash Ave., Eunice 70535

Louisiana S/D Assn.—Dick Currie, 833 S. Burgess Dr., Baton Rouge 70815

So. Louisiana S/D Council—Leland Turner, 6710 Ozard St., Baton Rouge 70805

Maryland

S/D Assn. of Montgomery Co., Inc.—Bob Gresham, 8506 Grubb Rd., Chevy Chase 20015

Massachusetts

Northshore S/ & R/D Assn.—Ralph Osgood, 1000 Prudential Center, Boston 02199

Michigan

Battle Creek Area S/ & R/D Assn.—Steve Johnson, 111 Ebinger, Climax 49034

Kalamazoo S/D Assn.—Steve Hustafa, Box 23, Kendall 49062

Lansing Area Fed. of S/ & R/D Clubs—Donald Cade, 200 S. Hathaway, Lansing 48917

Michigan Council of S/ & R/D Clubs—James R. Doe, 878 Woodside, Muskegon 49441

Northwestern Mich. S/D Council—Otto Hampel, 210 N. Birchwood, Traverse City 49684

Minnesota

Fargo Moorhead S/D Assn.—Walter Anderson, 1907 10th Ave. N., Moorhead 56560

Square Dance Fed. of Minn., Inc.—Norm Waldhauser, 615 15th Ave. N., South St. Paul 55075

Missouri

Greater St. Louis F/ & S/D Fed.—Bill Parker

Heart of America S/D Fed.—Gene Marksbury, 7601 E. 50th Terr., Kansas City 64129

Springfield All City S/D Assn.—Jim Houston, 2656 E. Belmont, Springfield 65802

Montana

Big Sky S/D Assn.—Ken Roeben, 1514 10th Ave., S. Great Falls 59401

Missoula Area S/ & R/D Fed.—Bob Herron, 2023 S. 7th West, Missoula 59801

Montana Fed. of F/ & S/D Clubs—Jack Drowatsky, Box 325, Ronan 59864

Yellowstone S/D Council—Allen McMillan, 2524 Burlington, Billings 59102

Nebraska

Lincoln Council of S/ & R/D Clubs—Melvin Lostroh, Rt. 6, Box 131, Lincoln 68502

Nebraska S/ & R/D Assn.—Mal Minshall, 1316 Quince St., Sidney 69162

Omaha Area S/D Council—Al Whittaker, 1219 Sunset Dr., Bellevue 68005

Western S/D Assn.—Clifford Black, Palisade 69040

Nevada

Nevada State S/D Assn.—Gene Reeley, 4722 Galsam St., Las Vegas 89108

S/D Assn. of So. Nev., Inc.—Jules Benbow, 1225 S. 17th, Las Vegas 89104

New Jersey

Penn. Jersey Fed. of S/D—Jack Windish, 404 Delaware Ave., Palmyra 08065

New Mexico

New Mexico State S/D Assn.—Dick Siebenforcher, 5914 Hannett Av. N.E., Albuquerque 87110

New York

Finger Lakes Area Council—Gaylord Kast, RD #1, Box 124, Cayuta 14824

Syracuse Area S/D Assn., Inc.—Grant Johnson, 136 Seeley Ave., Syracuse 13205

Western N.Y. Fed.—John Tweedie

North Dakota

North Dakota S/D Clubs, Inc.—Morton Pederson, 619 N.E. 5, Jamestown 58401

Ohio

Akron Area S/ & R/D Council—Bill Mankamy, 643 Alameda, Cuyahoga Falls 44221

Darke County S/D Assn.—Paul Nieport, R.R. #3, Versailles 45380

Lima Area Council—Rick Rickey

Ohio State Corp. of S/ & R/D Clubs—Bus Gratz, R.R. #2, Bluffton 45817

Southwestern Ohio S/D Fed.—Loyd Sandy, 2730 Iowa St., Covington, Ky. 41015

Oklahoma

Okla. State Fed. of S/D Clubs—Roy Drain, 2704 S.W. 48th St., Oklahoma City 73119

Oregon

Oregon Fed. of S/D Clubs—Gordon Seely, Rt. 2, Box 40, Woodburn 97071

Pennsylvania

Pittsburgh Area S/ & R/D Fed.—Lloyd Lockerman, 192 Goldsmith Rd., Pittsburgh 15237

Susquehanna Valley S/D Assn.—J. Mark McDermott, Box 38, Shiremanstown 17091

Rhode Island

Rhode Island Fed.—Richard A. Miller, 10 Wannissett Ave., Riverside 02915

South Carolina

South Carolina S/D Fed.—Russ Flick
404 Cherokee Dr., Greenville 29607

Chattanooga Area S/D Assn.—
John Nieburg

Tennessee

Cumberland Valley Western S/D
Assn.—Ben Tyler
224 Wellington Dr., Madison 37115

Greater Memphis S/D Assn.—
Ronnie Koeller, 409 N. 32nd,
W. Memphis, Ark. 72301

Knoxville S/D Assn.—Sam Truan
3219 Tazewell Pike, Knoxville 37918

Texas

Amarillo S/D Council—Freddie
McKee, 3302 Teckla, Amarillo 79106

Austin S/ & R/D Council—Red
Cooper, 1707 E. 38th, Austin 78722

East Texas S/ & R/D Assn.—
Robert Edgeworth, 103 Wigwam,
Palestine 75801

Golden Triangle S/ & R/D Assn.—
Martine Gordon, 3840 Steelton,
Beaumont 77703

Heart of Texas Assn.—T. H. Poe
3108 Bosque Blvd., Waco 76710

Houston S/D Council—Ed Toth
5126 Kingfisher, Houston 77035

Lubbock S/D Fed.—Ed Barbee
2422 48th St., Lubbock 79412

Magic Valley S/D Assn.—Morris
Dodd, Box 902, Raymondville 78580

Matagordo-Brazoria Area S/D
Council—Claude Maynard
Box 841, Angleton 77515

North Texas S/D Assn.—Frank
Stone, 251 Belle St., Bedford 76021

Panhandle Assn.—Cecil Jones
1706 Van Buren, Amarillo 79202

Permian Basin Assn.—Don McCarthy
5204 Leisure, Midland 79701

Red River Valley—Bob Martini
4908 Bonny Dr., Wichita Falls 76302

San Antonio Assn.—Dick Edwards
5126 Galahad Dr., San Antonio 78218

Sam Houston S/D Assn.—Willie Weiss
604 Market St., Brenham 77833

South Texas Assn.—David Ogle
1136 Oak Ave., Rockport 78382

Southwest Area Assn.—Roy Bennett
7807 Dogwood St., El Paso 79925

Texas State Fed. of S/ & R/D—
John McCannon, 2811 Chisholm Trail,
San Antonio 78217

Westerners S/D Assn.—
Frenchie Steward, 1516 Sunset,
Big Spring 79720

Utah

Assoc. S/D Clubs of Utah—
Ben J. DeCorso, 4845 S. 2500 W.,
Roy 84067

Ogden Area S/D Assn.—
Bill Helms

Virginia

Peninsula S/ & R/D Assn.—
Sam Reams, 105 Spring Rd.,
Yorktown 23490

Tidewater S/ & R/D Council—
John Veit, 5320 Thornbury Lane,
Virginia Beach 23462

Washington

S/ & F/D Fed. of Wash.—Cecil
Wiltse, Royal Star Rte., Othello 99344

West Virginia

Kanawha Valley S/D Clubs—
Howard McMinn, 723 Gordon Dr.,
Charleston 25303

Wisconsin

Square Dancers Assn. of Wisc. (S.W.)
Bob Crane, R. 4, Box 104,
Fort Atkinson 53538

Wolf River Area S/D Assn.—
Ray Van Cyck, 126 S. Superior St.,
De Pere 54115

Wyoming

Big Horn Basin S/D Fed.—
Jerry Yopps, 777 N. 2nd West,
Riverton 82501

**Canada
Alberta**

Alberta S/ & R/D Fed.—Bill Tait
9308 - 169 St., Edmonton

Calgary & Dist. S/D Assn.—
Boyd Robinson, 102 Brantford Cres.,
N.W., Calgary 48

Edmonton & Dist. S/D Assn.—Harvey
Atkinson, Box 294, Morinville

Red Deer S/D Assn.—Eric Bundy
5621 - 41 St., Red Deer

British Columbia

Fraser Valley S/D Assn.—
Svend Hansen, 511 Ailsa Ave.,
Glenaire, Pt. Moody

Okanagan S/D Assn.—Ron Keeley
949 Creston Ave., Penticton

Trail & Dist. S/D Assn.—Dave Taylor
Box 113, Trail

Vancouver Island Western S/D Assn.
—Gordie Rutledge
1729 Foul Bay Rd., Victoria

Manitoba

S/D Fed. of Manitoba—Doug Beatty
24 Blue Heron Cr., Transcona 25

Western Man. S/D Fed.—
Willard McFarland, R.R. #1, Carroll

Quebec

Border Boosters S/D Assn.—
Chuck Heinrichs, 257 Village Dr.,
Dollard Des Ormeaux

Ontario

Committee of London S/D Clubs—
Lovel Lord, 162 East St., London

Ottawa S/ & R/D Assn.—Ian Tennant
25 D'Orsennes, Hull, Quebec

Toronto & Dist. S/D Assn.—Bill
Murray, 621 Lansdowne Dr., Oshawa

Saskatchewan

Hub City S/D Assn.—W. A. Darrach
#72 - 1524 Rayner Ave., Saskatoon

Australia**New South Wales**

Square Dance Society of N.S.W.—
Jim White, 26 Osborne Rd.,
Lane Cove, N.S.W.

Square Dancing Society of Queensland
—Graham Rigby, 14 Eagle St.,
Alderley Heights, Queensland

Victorian Square Dancing Assn.—
Mrs. B. Ayling, 2 Cunningham St.,
Box Hill, Victoria 3128

Europe

European Assn. of American S/D
Clubs—SFC Charles Barton, Hq Co.
USAREUR & 7th Army Troops,
APO New York 09102

Japan

Kanagawa Ken S/D Council—
Susumu Okoshi

This directory and the other directories maintained by the staff are constantly changing. If there are omissions or changes that should be made you are invited to inform us of the correct listings.

A Guide to Better Dancing

ONE OF THE NICETIES that goes along with square dancing is the acknowledgement both before and following a tip when the caller reminds us to "Honor Your Partner, Corners All," etc. Unfortunately, along with much of the rush of late twentieth century living, we have come to know this little formality as a nod or a blink, depending upon the custom of the area and how much time friend caller allows us for such formalities.

Actually the acknowledgment has a definite place both before and after the tip. As one dancer put it not long ago, "I feel that this is my moment of reassuring everyone in the square that I am a friend." Another sized it up by saying, "I like to take a good look at who's

in the square and perhaps at the same time indicate briefly that I'm looking forward to the coming tip. Then, when it's over, I like to say 'thank you' or perhaps 'apologize' to everyone concerned."

Whatever the reason, the honors is a courtesy. In square dancing of yesterday the caller would allow a full eight counts for each bow and curtsy and some of the quadrilles even arranged their musical accompaniment so that a full phrase of music would assist the dancer in the deep bow and curtsy.

While there's not time for all of this, there certainly is time for at least some semblance of a bow and some move to a curtsy. Taking the bow first, the man should bend slightly from the waist perhaps holding his partner's hand and turning his body slightly so that he faces in her direction.

The lady's curtsy is different. She will remain straight from the waist up and do her bending at the knee.

The lady, correctly, does not bow. Her head, erect, is aimed in the direction of the person she is honoring.

If hands are held in a circle at the time of the command for an "Honor Your Partner" partners may retain joined hands (releasing hand-holds with their corner), pivot slightly (on the man's right, the lady's left) while stepping back slightly on the other foot. The man places the weight on his left foot, his left hand slightly behind him as he bends at the waist. Simultaneously the lady "sits" on her right foot, toe extended at an angle toward the center of the square, left leg aimed straight toward her partner and arched slightly out from the square.

DRILL MATERIAL: Give yourself four counts for a complete "Honor Your Partner." Work as a team, simply checking the "back-up-down" flowing movement that makes a good bow-curtsey combination.

CONSIDERATE SQUARES

BOW AND CURTSY



This is but one of many variations of the honors. **BOW:** Man's legs are kept straight. He bends slightly from the waist but lifts his chin so that the position of his head allows him to look at the person he is honoring. **CURTSY:** Lady does her bending at the knees, remaining straight from the waist up. Incidentally, look happy while you're about it.

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

TAKE A GOOD LOOK

a feature for dancers

(and for callers, too*)

Once again we join Joe and Barbara for a workshop consisting of dance material that has been giving them trouble.



JOE: I don't know how it is with you, but just about the time we feel we have learned everything that is new our caller somehow manages to dig something out of the past that seems to cause us all considerable trouble.

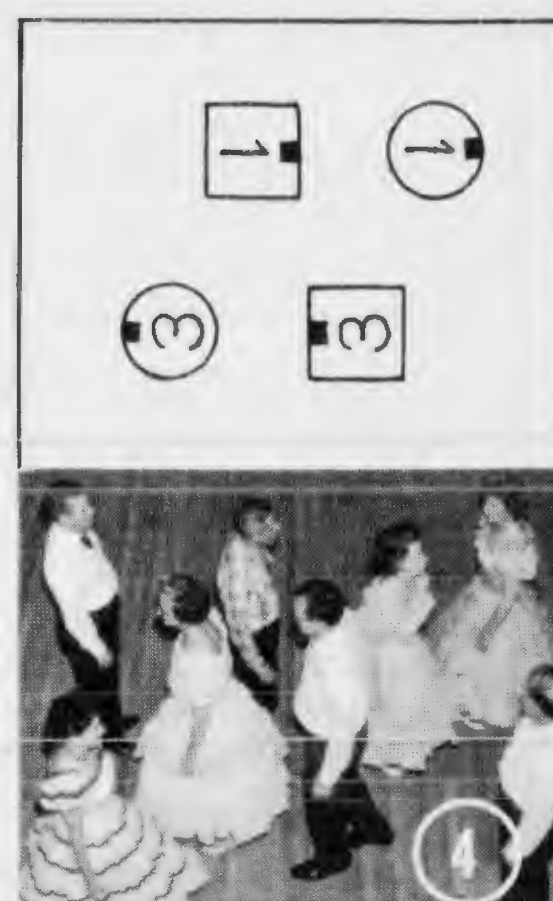
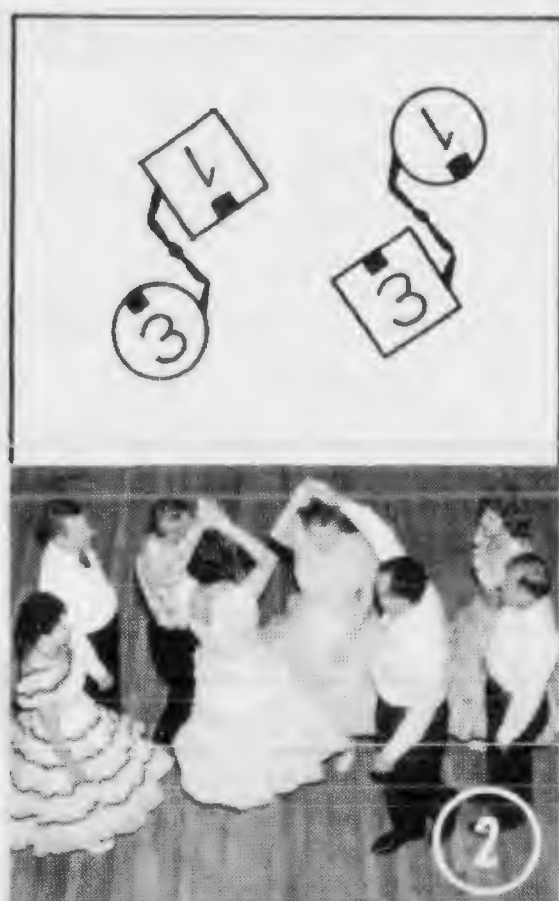
Chances are we're not any different than the rest of you and it doesn't matter whether a movement is old or new, if we haven't done it for a while, it might as well be brand new and we do need a check-out on it. This was the case recently when Curlique was called. This was a movement written by Clarence Watson back in 1962, but I'll bet we haven't done it for the last five years. When we finally got it down, here's the way it looked.

We started with two facing couples (1) giving a right hand to the opposite (2). The

men raised their hands as they moved forward to the ladies' spot and the girls simply turned left-face under the joined hands (3) three-quarters of the way around. This put the men (in this particular set-up) standing behind their partners (4) and ready for whatever call might come next. During this movement the man has made a one-quarter right-face turn.

BARBARA: Actually, ladies, the only tough spot is getting the men to remember to raise the right hand high enough to miss the hairdo.

***Callers:** You'll find some special drill material on the curlique on page 56 of the Workshop section in this issue.



The Dancers

Walkthru

EIGHTH ANNUAL TEXAS STATE FEDERATION SQUARE AND ROUND DANCE FESTIVAL

SATURDAY, JUNE 6, 1970

Albert Thomas Center — Houston, Texas



1ST PRIZE '70 PONTIAC SPORTS HARDTOP Air Conditioned Radio - Heater Tinted Glass	2ND PRIZE 23" RCA COLOR TV	3RD PRIZE 19" RCA PORTABLE TV
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YOU NEED NOT BE PRESENT TO WIN — In appreciation of your \$1.00 toward support of this Festival you are entitled to a chance on the prizes and also admission to all events listed on reverse side

Nº 3 G Admission \$1.00

This attractive card does the trick. Though designed to provide admission to the Festival, thousands of tickets are sold because of the attractive prizes offered in the drawing.

HI LEVEL PROMOTION and COOPERATION

They say that everything is big in Texas and not the least of such credits goes to the Annual Square Dance Festival which was held this year in Houston. The details of the Festival's successful financial promotion are some which other areas might be interested in duplicating to some degree depending upon size, number of clubs, dancers, etc.

To raise money for the Festival, the Publicity Committee arranged for three major items to be given away as door prizes, including a new 1970 automobile, a color television set and a black and white television set. The purchase of a ticket for these prizes also served as admission to all events at the Festival. Ticket holders did not have to be present, however, to win a prize.

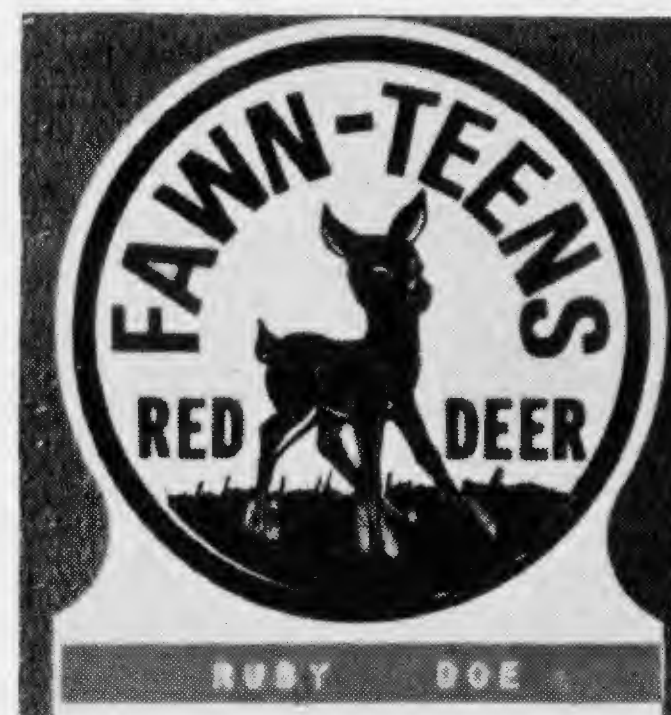
The ticket sales were divided among the various clubs of the seventeen districts of the State Federation. The clubs retained 20% of all tickets they sold. Any club which sold over 200 tickets received 30% of its sales, while the top-selling club within each district was awarded 40% of the sales.

Following the Festival enough money was

set aside by the Federation to finance the activity for 1971 and to spend on educational materials to be used in the various square dance districts. All excess monies were divided among the clubs and districts to be used for various square and round dance activities. By using the money in such manner the Federation remains in the non-profit category.

The cooperation of all square dance districts in Texas was evidenced by the more than 25,000 tickets which were sold for the Festival this year.

BADGE OF THE MONTH



Sometimes one square dance club starts a chain reaction and other new groups spring forth. Our club this month comes from such a heritage.

The Fawn-Teens were born in 1965 and were parented by the Bucks 'N Does, their adult sponsors. In turn the Bucks 'N Does sprouted forth from the Red Deer & District Square Dance Club several years before.

An attractive white metallic badge with black lettering pictures a colorful red fawn standing on green grass.

The original name, of course, comes from the locale of the clubs: Red Deer, Alberta, Canada.

IDEAS from here and there

Ideas are unlimited, and it is interesting to observe what different clubs in different areas have worked out as projects for their groups. Here are few examples.

Irving, Texas

Several years ago, caller Ralph Hill, with the aid of a computer, pre-programmed an evening of dancing which placed each couple in a maximum number of different squares. Entitled a Zip Dance, the evening was composed of a mixture of Zip Tips and Free-for-Alls. To be successful each programmed dancer had to participate during each Zip Tip. If they wished to sit out they had to make certain that some non-programmed couple took their place. Free-for-Alls, as the name implies, meant that participants formed their own squares as they desired.

During the Grand March, each lady was given a program made of brightly colored construction paper with a suitable length of ribbon to wear around her neck — keeping the program out of the way, but handy. The number of the couple was lettered at the top of each card; the number of the tip was listed in a column at the left; the designated square was listed in a right-hand column.

Wires were stretched across the hall ceiling with large balloons suspended at intervals and

lettered to designate the position of each square. Several balloons were lettered "X" designating free squares which permitted any miscellaneous couples to square up. As the programmed squares were based on multiples of five, any squares in excess of fives (such as 6th, 14th, etc.) still found ample dancing space on the floor.

The dancers reported that it was fun to see who made up each set and apart from this novel aspect of the evening, no visitors ever were left out of any tip.

A sample for the program follows, based on five sets. To enlarge a program for additional squares, simply number additional cards from 21 on and letter more squares starting with F and then copy the program shown substituting appropriate letters. For example, Couple 1 would become Couple 21 and Square A become Square F, etc.

Willoughby, Ohio

Some square dance clubs have designed small guest badges for visitors which serve both as a name tag for an evening and as a remembrance of the occasion. The Buckeye Squares have used this idea but instead of the normal paper badge have carried out their club name—literally.

A basket of buckeye nuts is kept on the

Program Sequence

Couple:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Tip 1	A	A	A	A	B	B	B	B	C	C	C	C	D	D	D	D	E	E	E	E
2	B	C	D	E	A	E	C	D	A	B	E	D	A	B	C	D	A	B	C	E
3	D	C	B	A	A	B	E	C	D	A	E	E	B	C	D	A	B	C	D	E
4	A	B	C	D	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	E
5	D	A	E	C	E	D	B	A	B	A	B	C	D	E	A	B	C	D	B	A

treasurer's table and as guests register each person is given one nut. Each nut has a metal eye screwed into it and then a piece of ric-rac is tied onto this so the guest may fasten it to his badge.

This is indeed a most personalized remembrance of an evening with The Buckeye Squares.

Cranford, New Jersey

"Fun For Everyone" is the theme of square dancing at the Cranford Recreation Department. Aimed toward those individuals who have neither the time nor the inclination to do more dancing than they learned in their first ten lessons, this relaxed club meets once a month from September through June and is called the Odds & Ends.

Last October Dick Meyers, caller for this program, expanded the concept by adding a series of six lessons held on consecutive Monday evenings for those people who wanted to learn a little more about square dancing. An identical course was repeated later in the year.

Easy squares, mixers, rounds, quadrilles, contras and instructions are blended with fun and fellowship and seem to have answered a need for some people who otherwise might have dropped square dancing from their list of enjoyments.

Mineola, New York

Marie Ellis of the Merry Mixers Club submits the following. "Knowing new square dance figures can be a challenge but so can recognizing old familiar ones in a new surrounding. Try your skill with the following quiz. All the answers are square dance terms you should know."

1. Four equal sides
2. A heavenly body
3. A type of child's outdoor play equipment
4. It brings good luck
5. A surfer's delight
6. Enclose an insect
7. Two deer looking at one another
8. A girl's name plus a letter of the alphabet

Europe

Representing square dancers in Europe is the *Chatter-Box*, bi-monthly publication of the European Association of American Square Dance Clubs. Featuring news about club activities, special events, ideas for the ladies and dance descriptions, the magazine also carries

The WALKTHRU

suggestions for the general betterment of the activity and its participants.

The March-April issue's central theme was courtesy, and we reprint selections from the column of the President, Chuck Barton.

... Courtesy is the one medium of exchange which is accepted at par value by the best people of every country on the globe . . . It is the oil which lubricates the machinery of good fellowship and promotes the smooth running of the many units of an organization . . . Life is not too short and we are never too busy to be courteous.

This month, over the Labor-Day Weekend, the EAASDC celebrates its Sixteenth Annual Square Dance Round-Up in Morefelden, Germany. Our congratulations to all overseas dancers for their contribution to square dancing.

Hobart, Indiana

Lavon McKinlay and his wife, members of the Paws & Taws, have been dancing just slightly over one year and are enthusiastic about the hobby. Their interest already has taken them to many different clubs and each place they visit they find people asking where Hobart is.

To satisfy this question, Mr. McKinlay designed a "centerpiece." The wooden base is painted to show the major highways and surrounding cities of Hobart, while the upright section is cut in the shape of the state of Indiana.

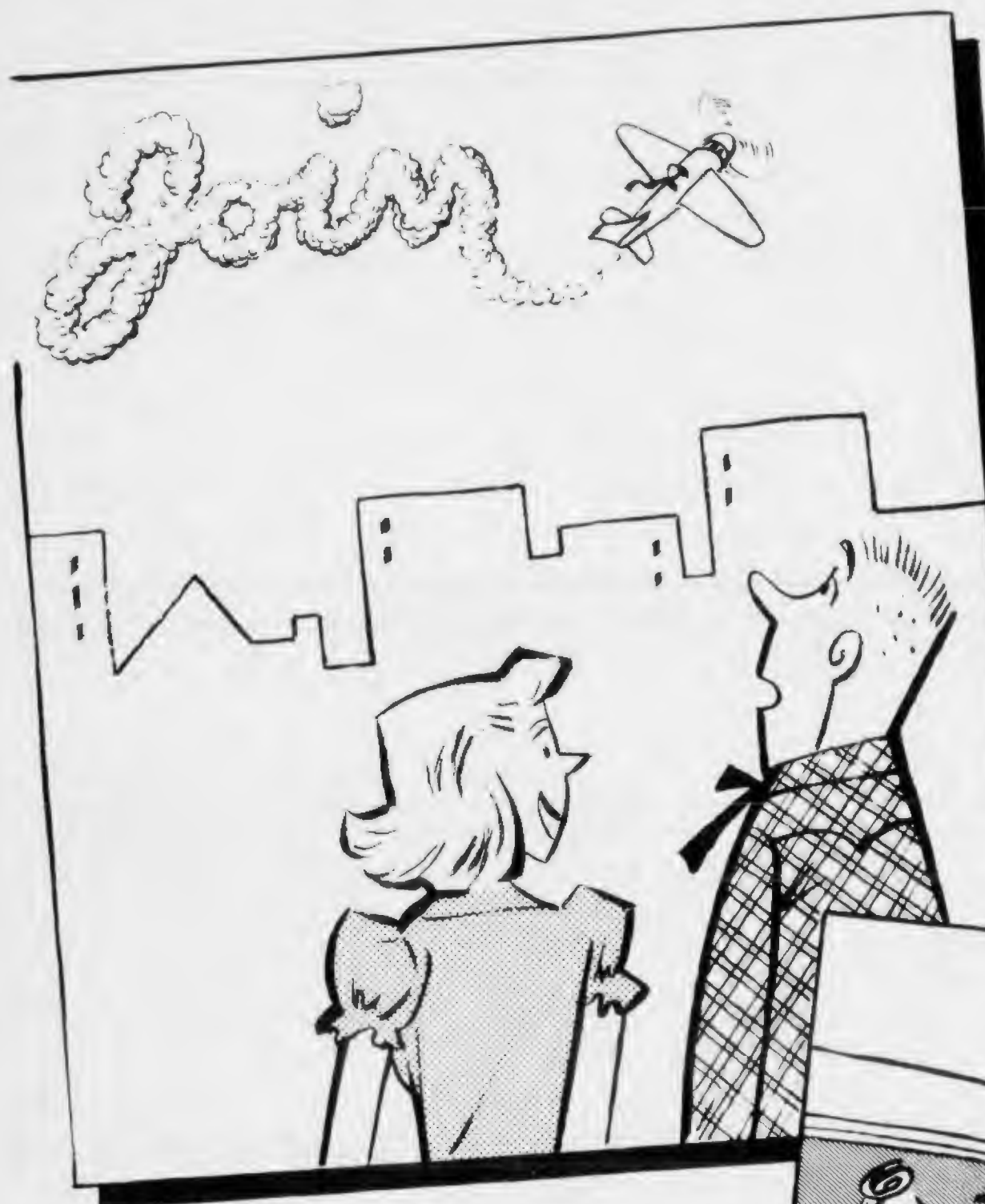
With 5½ x 11" overall dimensions the centerpiece is small enough to carry with them and set on the stage of a table at clubs they visit. Recently the Paws & Taws decided to adopt the centerpiece as a permanent fixture and by attaching a card to the back of it, the club now lists the visitations made each month by all club members.



SQUARE DANCE DIARY by a square dancer

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

RECRUITING THE NEW DANCER



"I TOLD YOU IT WAS A GOOD IDEA TO BRING SMILING JACK, THE PILOT, INTO OUR CLUB'S PUBLICITY COMMITTEE"

"NOW, IF YOU FOLKS AREN'T DOING ANYTHING LATER THIS EVENING, WHY DON'T YOU LET ME ESCORT YOU OVER TO THE NEW BEGINNER SQUARE DANCE CLASS THE FORCE IS SPONSORING"

THANKS TO

Ed Hamilton
Indianapolis, Indiana

We invite you to send in your suggestion for a scene in the Square Dance Diary.



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



SOME PROBLEMS TO BE SOLVED

by Patrick Munn

OVER THE YEARS the problems affecting square dancing have basically remained the same: How to attract new dancers, how to keep dancers in the activity, how to bring back former dancers and how to keep your group active, content and at full complement.

The club problem is the easiest to solve. Aggressive leadership, imagination and hard work by the leaders, help and cooperation by the members is the answer.

Attracting new dancers seems to become more and more difficult. All dancers and all groups are not alike. Some people dance for fun and relaxation, others for challenge. Some look for companionship and complimentary activities, not necessarily limited to dancing.

The group that dances for "fun" can most easily solve this problem. Well-organized beginner's classes with the backing of club members will assure success and keep an active flow of eager new couples. The club that prides itself on its dancing ability and desire to master a continual flow of new and challenging material has a problem. Where do they find the accomplished new dancer? There is only one source, from other clubs, and this soon becomes self-defeating. New blood is vital to the movement.

What about the former dancer who dropped out and now you wonder how he can be attracted back? I say a concentrated effort to attract these individuals is futile. Dancing is purely another form of recreation and when dancers drop out, they have a reason. If they desire to rejoin, they will find the way. An organized effort to attract this individual is a waste of time; concentrate instead on new dancers.

All agree there are just too many clubs and yet no attempt is made to resolve this

Square dancing means different things to different people. You find someone particularly interested in teenage dancing, and they may have little fascination for the one-night-stand phase of the activity. The person who is a died-in-the-wool round dance enthusiast may care little for the challenge or experimental field of square dancing. Each area has its own trademarks and peculiarities. In some areas square dancing is conducted only on Friday and Saturday nights. In others, the clubs as such avoid Saturday night dances, leaving those nights open for round-ups, festivals, etc. Some areas utilize no round dances, while in other areas two squares and two rounds without any breathing time in between is the custom. It is well to understand that these differences do exist and that square dancing as you see it may differ in other areas.

This month we have asked Patrick Munn of Newport Beach, California to express some of his thoughts regarding square dancing. Pat and his wife, Joyce, run a remarkably successful non-democratic square dance club in the San Fernando Valley which sponsors once-a-month dances featuring outstanding out-of-town traveling callers. Their particular situation and problems may be different than those faced by your club. On the other hand some of the feelings expressed by Pat may be shared by you.

In the future, we plan to spotlight differing opinions based largely upon geographic situations that exist today.—Editor.

problem. Teaching callers want to hold on to their students so new clubs are continually being formed while old established clubs die from lack of new members.

I submit that square dance leaders have abdicated their responsibility. They have let people teach and lead who are unqualified. They are content to sit and let the movement muddle along, content in calling their favorite dances, their weekends, their square dance vacations, but beginners and leadership classes . . . not for them.

Today there is a new and serious problem—caller fees. In the last four years fees have doubled. One can accept a \$125.00 charge from nationally known traveling callers because this dance is usually the high point of the year. But too many local and nearby area callers are demanding this same fee. Clubs

must either raise the price or pass, for our activity cannot guarantee maximum participation. We therefore arrive at an impasse. We must attract at least 22 squares to guarantee a financial success or accept lesser callers with accompanying smaller fees.

Callers by the large are professional entertainers and square dancing is an amateur activity that cannot generate entertainment revenues. The rising young caller is penalized. Clubs hesitate to risk a night with him for fear of lack of interest and the resultant financial loss, and conversely the movement is penalized as we are failing to offer the necessary (forum) to the (budding) caller.

Re-analysis is needed, by the dancer, by the caller and by the leaders and voices of square dancing. Where goes the movement from here?



Cover Profile **Earl Johnston**



The day of the square dance "specialist" may well be at hand, but still there are those who have reached the peaks in square dance calling who feel that a caller's versatility is one of his strongest assets. Our Cover Caller this month, Earl Johnston, Vernon, Connecticut, is an outstanding example of a triple threat man in the field of square dance leadership. His home club and class program comes first, and for the greatest part of the year you'll find Earl and his wife Marion completely involved in their several clubs, in classes, and in the activities of their area callers and teachers association. Then, when the summer rolls around, the Johnstons move into phase two — travel calling. For many years the Johnston touch has insured delightfully successful dances across the United States, into Canada, Germany, England, France, etc. Phase three as Earl might describe it is the "frosting on the cake." The extras, such as making outstanding records on Grenn label. To say the least, when all three phases are coupled together they add up to an exceptionally busy existence.

Putting back into square dancing a share of what he has derived, Earl spends much of his time in training new callers and assisting with the improvement program of others. Large numbers of aspiring callers attend his yearly sessions in the East, and these past few years his training ability has been felt as far as the West Coast. Because of the inspiration he has passed on to other callers, because of the unselfish time and efforts he has devoted to the dancer and caller activities in his home area, and because of his more than 20 years of activity in square dancing, the Sets in Order American Square Dance Society takes pride in welcoming him to the Square Dance Hall of Fame and adds the Gene Anthony portrait shown on the cover to the gallery of square dance "stars."

• Chapter four



continued

Voice

By Ardy Jones, Hicksville, Long Island, New York

Last month Ardy Jones, a specialist in the use of voice as well as being an excellent square dance caller in her own right, explained some of the often misunderstood theories concerning the caller's use of his voice. Methods of training, drills to become more proficient, and some common problems were discussed. This month Ardy talks about clarity and uncovers a number of pitfalls, words that are misunderstood or mistaken for other words. Any caller, veteran or neophyte, will find this advice invaluable.

● It is advisable to work first with the speaking voice when practicing calling. It has had the most practice in your life and is the one which you are more apt to use competently in a relaxed manner. A person who has had little or no singing voice training usually works so hard when trying to sing that the throat and voice-producing mechanisms become tense. The result is an unnatural voice quality, usually thinner, raspier, seemingly higher and what is commonly called nasal sounding. When this occurs, the voice is being strained and the harder one works with this tension, the more irritation of the vocal chords and throat there will be. The simplest way to prevent a tendency to sing in an unnatural voice is to first warm-up with the speaking voice and literally talk your way into singing. It is well to practice all calling material, even singing calls, first with the speaking voice. For newer callers who have difficulty finding that first note of a singing call, don't worry about it for a while—talk the first word or words and talk your way onto the singing pitches. Far better than getting so tensed up that you never find the pitches at all or call the whole number with a strained singing voice.

CLARITY, the most essential performance basic is dependent on good diction and enunciation habits—how well and carefully one uses the tongue, mouth and lips to say the consonants—the letters B, C, D, F, G, H, J, K, L, M, N, P, Q, R, S, T, V, W, X, Y, Z. Consonants cannot be spoken or sung, they produce no sound or tone quality unless combined with one of the A, E, I, O, or U sounds called vowels. Consonants are the beginnings, endings or middle dividers in words.

One way to determine diction problems and begin to work on diction development is to record your speaking voice as you casually and naturally pronounce the consonants by combining each letter with the tone sounds of ee, a, ah, oh, and oo, in that order. Example: bee, bae, bah, boh, boo. Play back the recording. Listen very carefully to how you say each combination, particularly the P, R, S, and W sounds which are often problem consonants.

To check for problems in your ability to put consonant ends on words, reverse this same procedure by recording yourself saying the consonant letter last after

each of the vowel sounds. Example: eel, ale, ahl, ol, ool; eep, ape, ahp, ohp, oop. If you find it is difficult for you to speak many of these sounds clearly, particularly R, S, and W, it would be advisable to consult a professionally qualified speech therapist who can be located through most public schools today. If you find that with a little concentration on what you are saying you can clearly make all these sounds, then most of your clarity problems are a result of lazy or careless speech habits and can be worked out by yourself if you will put in the time and effort. *No improvement can be realized without practice.*

Using the following self-analyzing and practice exercises, record yourself and then play back your recording. *Listen to each part of each word* you spoke and *make a written note* of each weakness or error in pronunciation.

1. Read words from any printed material except square dance choreography using your natural speaking voice. Check each part of each word for clarity.

2. Select any square dance call, simply speak the words with a normal talking voice without any attempt to time the call or add emphasis or styling effects.

3. Record the same square dance call again in a natural speaking voice, allowing pauses for timing, attempting to emphasize words which *command* the dancers to act or move. On replay also check for words which you tend to speak too softly or on which your voice tends to fade away.

4. With hoedown music in the background, record the same call again in a *speaking* voice as you would present it to dancers. Do not attempt to sing.

5. With hoedown music, record the same call again attempting to sing or chant. Check each word in this recording to see if you still have the same clarity of each word as you did in previous recordings.

After you repeat this complete procedure several times using various materials for reading and speaking, you should begin to pick out specific square dance call words and particular syllables in words which you nearly always fail to pronounce clearly. List them and practice them separately over and over—while you are driving to work, taking a shower, mowing the lawn or otherwise wasting valuable practice time. You should also begin to pick out words which you almost always tend to fade out on or say too softly to be heard. List these and underline them in your copies of square dance figures with which you are working so that you will be reminded to practice saying them louder.

You should then find yourself becoming automatically aware of any poorly or unclearly pronounced words while you are practicing calling and you will develop a sensitivity to clarity which will enable you to pick out words to be corrected before they become seriously ingrained bad habits in your calling. Diction habits developed with the speaking voice will carry over to your work with the singing voice.

There are some square dance command words which can sound very similar to other calling command words. The similarity of sound may be in the beginning, middle or ending consonants or the same number of syllables with similar sounding vowels. If such words are not clearly pronounced, enunciated and even “punched” out a bit more emphatically by the caller they may be very easily misunderstood by the dancers as being a completely different call or figure. The caller consequently may find his floor doing two different things.

A few examples of such words or combinations of words which can be confusing if not clearly spoken and projected to the dancers are:

star or thar
star thru or square thru
left or let's
circle right or circle eight or circulate
ends or ins
turn thru or turn 'n cue or curlique
do paso or do so do or do sa do

There are other square dance call words which frequently are so poorly pronounced or so faintly spoken or sung by many callers that they cannot be understood by the dancers to mean anything directional at all. Some such words are also frequently so mispronounced or parts of them so exaggerated by loudness or incorrect pronunciation that they sound irritating to the dancers. Some such words are:

Word	Often mispronounced to sound like:
pass	pehs, pawss, pesh
back	bek, bik, beh, becah
four	fo, fer, fir, fa, foah
thru	thu, two, foo, thwah, tooah
promenade	pahmenade, pomenae, ponae, pwoahmenae, etc.
sashay	shashay, ashay
right	rot, rit, rree, iee
left	leh, lih, ef, left, lit
right and left	rotenlef, ratinleaf, rahewlef, rawnleif, etc.
allemande	aaleeman, aahleeman, allmanda, etc.

The most common error in pronunciation is the failure to put endings on words such as the t on left, the d on promenade, the r on four, etc. Watch for such words in your calling as you listen to your tapes. You will find others besides the ones listed which can become "ear-sores" to your dancers due to your poor pronunciation, your incorrect emphasis on certain syllables, or your voice volume being too loud or too soft on a certain part or parts of the word or the whole word. If you become aware that your dancers have a problem understanding or hearing a particular command word more than once or twice, usually you will find that you say that word with the same incorrectness almost every time you use it in calling.

To help eliminate such problem words, practice saying each part or each syllable of the word over and over. Then practice saying the whole word over and over correctly until it becomes a good habit. "What did he say?" or "I thought he said that," and such confused reaction of dancers to your calling cannot be overlooked or taken lightly by any caller. Pick out command words which frequently bring this type of questioning reaction to your calling. Work on those

words until they are never misunderstood or not clearly heard when you are calling. It is well worth the effort.

The development of a good singing voice is a long range project and cannot be accomplished rapidly or easily. One must be very cautious to avoid straining the voice in calling at all times, particularly in the early years of calling development. It is essential to avoid attempting to sing pitches that are either too high or too low, calling too loudly, or allowing the muscles of the throat to become tense.

The development of a good singing calling voice requires a basic knowledge of music. Tone quality of the voice is the richness, pleasantness and clear musical sound produced at different volumes. Pitch is the singing of a musical scale note accurately. Voice range is the highest and lowest sounds or notes the voice can sing with ease, relaxed throat, clarity and with pleasant tone quality. Volume range is the loudest and softest sounds the voice can produce clearly with good tone quality with no strain or tenseness. To develop good tone quality one must work diligently and regularly with material and exercises other than square dance calls. The vowel sounds are the tone quality parts of words and can be practiced best with the singing voice. Tone quality of both the speaking and singing voices is produced by air being pushed through the throat, mouth and *sinus cavities*. The sinus cavities are the resonating chambers which are connected by an opening to the upper throat.

Air passing from the throat through and out of the mouth *and* through the sinus cavities and out through the nose *at the same time* produces resonance, or the richness and roundness of the voice. The lack of air passing through the sinus cavities and nose is the most frequent flaw in calling voices and produces what we commonly call a "nasal" tone quality or a thin, high-strained sounding voice. Callers frequently prevent air from passing through the nasal passages and sinuses by raising the back of the tongue up against the back of the roof of the mouth or by tightening the muscles of the throat to close off the opening from the upper throat into the sinuses. Humming is the best remedy. Hum all tunes, all comfortable pitches possible and as much as possible. When you feel, while humming, that air is passing very freely through the nose, part the lips slightly, continue to hum and attempt to produce the same tone quality and rich sound. Humming with both your patter and singing call records before practicing calling will be very beneficial.

Make Your Own Exercises

Specific exercises to improve tone quality in the singing of words are very many and varied. You can make up your own. Start by singing the sounds of ooo, oh, and ah on varying pitches with different loudness. Always start with the ooo sounds first and progress to the oh and ah sounds in that order. Add a consonant letter to the vowel sounds and sing tunes, notes, and the scale. Example: loo, loh, la. Use as many variations as possible on many comfortable pitches. Gradually add the use of the a and ee vowels in the practice pattern sequence: boo, boh, bah, bay, bee.

To improve range of the voice, sing up the scale to the highest comfortable note and down again. Gradually add one note or pitch to your scale and work on reaching only as high as that note until it becomes comfortable. Repeat the same procedure down the scale adding one lower note at a time until it becomes entirely comfortable.

One simple exercise to increase the length of time you may call or sing before taking another breath should be repeated daily. Take a deep breath, hold it a second, then gently push the air out through parted lips over as long a period of time as possible. Time yourself and try to make each breath last longer. After a few weeks of daily practice you will begin to develop a control over the release of air and be able to feel the point at which you should take another breath a bit before running out completely.

Following this same procedure, push air out while singing the sound ooo on a comfortable pitch. Varying the pitches you sing, try to have a relaxed, open throat feeling at all times, and strive to sing the note longer each time and each day. To increase your volume range or ability to control the loudness or softness of your voice use the same practice routine. Increase and decrease loudness as you sing the ooo, oh, ah, ay and ee sounds on various comfortable pitches.

Learning to hear pitch and learning to sing the exact same pitch as is being played by a musical instrument can be a bit more complicated. If you have difficulty "carrying a tune" or singing on key, if your wife, husband or dancers feel you are singing "off key" or singing "flat" you have a problem which cannot be overcome simply. It is highly advisable to consult a singing voice instructor and take lessons. Many simple exercises can be practiced which will help to improve one's already fairly good ability to sing pitches accurately or in harmony with other pitches. Play a note on the piano, sing loo, or la on the same pitch, and again strike that same key on the piano to see if you continued to hold the pitch accurately. Try playing several notes, higher or lower, and literally play around with singing various pitches. Singing or humming to recorded music will also be very beneficial. Sing along with the "Do Re Mi" song on the Sound of Music album. Sing along with any barbershop quartet, Mitch Miller, Robert Merrill, or quality type music albums or recordings.

Physical posture and mental attitude both have a very great effect on the quality and clarity of the voice. Practice calling while standing up with hips even and directly beneath the shoulders, not forward or back. Relax the shoulders backward and downward, elevate the chest, stick it up and out where it belongs. Pull the chin in toward the throat and look straight ahead. Keep your weight slightly on the forward part of the feet—not the heels. Think tall, think proud, think humility, think security, think leadership—think of *the dancers* and what you are trying to do *for* them. How your voice sounds to others and how well you will be understood is governed mostly by your thoughts, attitudes and philosophy—the true inner you.

The basis for an approach for developing a good calling voice and presentation can best be summarized by the words of others far more learned and experienced.

*"Do you wish to be great?
Then begin by being little.
Do you desire to construct a lofty fabric?
Think first about the foundations of humility.
The higher your structure is to be,
The deeper must be its foundation.
Modest humility is beauty's crown.*

—Confessions of St. Augustine



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

HANDBOOK SERIES TO ENLARGE

The specialized portions of this activity that capture the attention of enthusiasts cover a wide number of subjects. In recent years SIOASDS has put the emphasis on these specialties in *feature articles* in *SQUARE DANCING* and in handbooks, each devoted to one prime subject. For instance, those interested in working with young people, the handbook "Youth in Square Dancing" will prove most helpful. Those faced with the job of handling square dance promotion and publicity will find the "Publicity Handbook" invaluable. They also will discover that the "Story of Square Dancing" by Dorothy Stott Shaw provides them with unlimited background material for enlightening the non-dancing public. Other handbooks include "Club Organization Handbook", "Planning Square Dance Party Fun", and of course the "Indoctrination Handbook" and "The Basic Movements of Square Dancing", both designed for newer dancers.

In planning for the future we have looked closely at other special needs that perhaps have been touched upon lightly in the magazine but which might benefit by a more in-detailed handbook treatment in the future. We invite you to look over the proposed treatment in the future. We invite you to look over the proposed titles and consider what the handbooks might contain. Your suggestions for additional handbooks are appreciated. Your comments relative to any of the following titles will help us in our planning.

Basic Movements of Square Dancing (revision). This handbook is due for an updating. However, with the use of two programs of American Square Dancing perhaps there should be one handbook for The Basic Program (basics 1-50) and a second handbook for The Extended Program (basics 1-75).

Basic Movements of Round Dancing. An illustrated 16-page handbook with descriptions of the most commonly used movements, particularly geared for the newer round dancer.

Square Dancing for the Handicapped. The paraplegic, the blind, the deaf, those in mental institutions, etc., can enjoy square dancing. Particular skills that need to be developed will be covered and dance material that has proven satisfactory with some teachers will be made available to others.

Training Guide for Club and Association Officers. The importance of continuity in programming, the art of communication, the science of planning programs and conducting brainstorming sessions, the responsibilities of officers, the art of "involvement", hints and suggestions in making club leadership more meaningful and effective will all find their place in this handbook.

The SOUND of Square Dancing. The modern public address system has played an extremely important role in the growth of this activity. In a layman's language, what are some of the tricks of getting perfect results? What are some suggestions for proper use of the microphone? What are some common difficulties and their solutions? At least most of these answers will be found in this handbook.

These, of course, are just a few samples of the many possibilities for future handbook titles. The Society plans to release at least one and perhaps two of the collection during the coming 12 months.

When it comes to new dancers PUT YOURSELF IN THEIR PLACE (IF YOU CAN)

HOW LONG HAS IT BEEN since you attended your beginner class? Do you remember how awkward you felt? How embarrassed you were when you thought you had three left feet? How much selling it took on the part of your friends and your spouse to get you into that hall the first night? Can you remember how everything your caller/teacher said sounded the same, and do you recall how tired you were after that first exposure to a new and different form of recreation?

As time goes on and as we become more and more enthusiastic as square dancers, we sometimes tend to forget the drama and heartbreaks that went along with our learning processes. Most of us weren't what might be called "naturals" when it came to learning. We had to learn all over again what it was to "pay attention" to the instructor, to "listen" as well as to "hear."

We discovered that it was important to be friendly. We'll always appreciate those helpers who came each evening to the class, not because they taught us *how* to square dance — that was the caller's responsibility — but because they showed us the importance of *patience* and *unselfishness*.

Now it's our turn to bring in newcomers. Of course we're impatient to get them into the club with us. They'll be good club members, good assets to the various committees and not only that, the club needs new members. But let's not rush things. Let's let them have these next months in order to discover square dancing for themselves. Let them find out as we did that they don't have three left feet, that they're not "dumb". There'll be plenty of time to enjoy them in our club, but *after* they've been allowed a full measure of enjoyment in class. After all, the important thing is to sell these people on the joys of square dancing, not for just a brief period, but hopefully for many years to come.

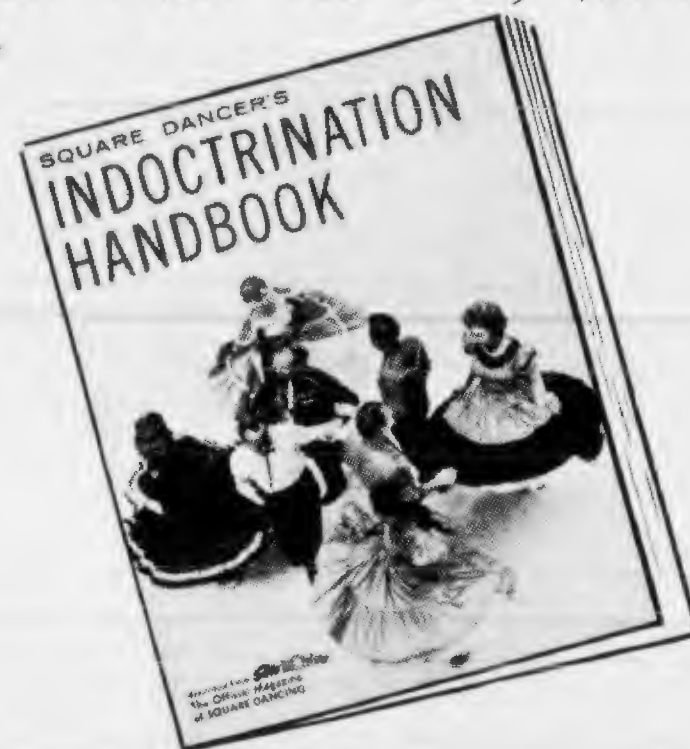
Our caller/teacher is a good salesman, and if he does his job well our new dancers will come out of the class as more friendly people, as comfortable, thoughtful, considerate dancers.

You don't learn all of these things when you're rushed, so let's let them have their fun, and—if you want to share this fun with them—fine, but rather than trying to convert them suddenly and magically into "experienced dancers" why not become one of them; forget the fancy dancing for a bit and, *if you can*, put yourself in their place.

ON THE RIGHT FOOT

*Someone once said that the most difficult move in all of square dancing was getting the non-dancer to move into the square dance hall that first night. While this is undoubtedly true, recruiting the new dancer is only part of the job. As a means of providing the new dancer with an in-depth look at this activity, and as a method of convincing him that there is more than just footwork and handwork to learning how to be a square dancer, The Sets in Order American Square Dance Society has produced the *Indoctrination Handbook* for new dancers.*

Designed to be given to new class members by callers and sponsoring clubs, these 16 page handbooks are available in quantity lots by writing directly to The Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048. Price: 15c each, \$10.00 per 100.





Queen Becky and King Worden Coones take their royal status with the proper mein at Harbor City Squares Sweethearts Ball in Florida.



Long Live the King & Queen

IN SPITE OF THE FACT that we live in a democracy, we often take a (democratic) royalist attitude in honoring some person or persons. This was brought home when two stories from widely separated areas appeared on our desks at the same time. Kings and Queens were chosen from the square dance ranks.

In February the Harbor City Squares of Eau Gallie, Florida, held their annual Sweethearts Ball and chose Worden and Becky Coones as King and Queen for the occasion, recognizing their many contributions to square dancing.

Also in February the Lochdale Club in Burnaby, B.C., Canada, chose for their Royal Pair Svend and Edna Hansen, enthusiastic and hardworking presidents of the Fraser Valley Square Dance Assn.

Recognizing earnest endeavor is always a worthy project and the fun and glamour of being the King and Queen is undeniable.

Enthroned at the top of their heart-strewn stairway are Queen Edna and King Svend Hansen as they listen to a song of tribute by the Balladeers in Burnaby, B.C.



ROUND DANCE WRITE-UP

By Vonnie Stotler, Inglewood, California

So many times it is to the "speaking member" of the teaching team that we go to for suggestions and advice. This month, however, we continue our conversation with a "silent partner" of one of today's fine teaching teams, and ask her to follow up on last month's conversation concerning the interpretation and understanding of round dance writeups.

TO ACCOMMODATE THOSE who have not tried to read a cue sheet or who have tried and been discouraged by things they didn't understand, we hope we can help by explaining how we go about reading a round dance write-up. Practice makes anything easier so the important thing is to make a start—and good luck.

The first thing we do is "play the music" and get the "feel" of the rhythm. This may not mean anything to one not schooled in music but anyone can clap his hands or tap his toe to the music. This is the "beat" or "count." Most of the round dances consist of 32 measures of music. This would be the complete dance routine one time through.

A two-step consists of 4 beats or counts to a measure of music. This would mean a 32 measure two-step routine would have 128 beats or counts. A waltz consists of 3 beats or counts to a measure of music. Therefore a 32 measured waltz routine would have 96 beats or counts. Try clapping your hands or tapping your toe in time to the music. Counting as you clap or tap, you will soon feel (and be able to tell) if the music has 3 or 4 beats to a measure and therefore identify the music as being that of a two-step or waltz.

We will assume that you are familiar with terminology, figures and the abbreviations.

Perhaps you have read Frank Hamilton's books, *The American Roundance Manual* and *American Round Dancing*. If you plan to teach round dancing, you will find them well worth while.

Importance of Punctuation

Punctuation in a write-up is very important. Every punctuation has significance and it is not grammatical. Each comma (,) stands for one count. A semi-colon (;) is a measure. A dash (—) stands for a hold or no new step. So a STEP, CLOSE, STEP, —; is a two-step written out to the count.

STEP, (1 step on 1 count) CLOSE, (close means bringing one foot next to the other foot and stepping on it—putting the weight on the foot—for count 2) STEP, (another step for count 3) —; (dash means hold or don't take another step). The semi-colon (;) represents the end of a measure and in this case indicates the last of the 4 counts. If the two-steps are very quick they're written with half-counts and 2 two-steps are done in 1 measure. A half-count is signified by a diagonal mark (/). The 2 two-steps would be written as follows: STEP/CLOSE, STEP, STEP/CLOSE, STEP, still getting only 4 counts using 3 commas and a semi-colon.

The record companies and the Round Dance Terminology Panel are constantly endeavoring to simplify the write-ups so a figure such as a two-step is usually written up as a whole measure and not broken down step by step as: FWD TWO-STEP; or TURN TWO-STEP; or FWD WALTZ; or RF TURN WALTZ; Each figure takes a measure. Any figure that takes a measure can be simplified that way like VINE; or it may be VINE, 2,

3, 4; to be sure that the vine takes 4 counts if it is in a two-step: VINE, 2, 3; if it is in a waltz routine taking three counts.

If the movement is a variation of the usual figure it will probably be written out as, example: (Box) SIDE, —, CLOSE, FWD; SIDE, —, CLOSE, BACK; The rhythm is a little different from the usual Box Two-Step. The second count is the hold instead of the usual SIDE, CLOSE, FWD, —; where the hold is on the 4th count.

So far we have only been discussing CUE words or the top line which is always written in CAPITAL LETTERS. The figures are described in more detail measure by measure below the cue words.

Start With Cue Words

We find it easier to start with the cue words and do as much of the dance as we can just by following the cues. It gives us a feeling of continuity and flow of the movements. Then we go back and read the description to see if we have misinterpreted anything. We can pick out any mistakes we may have made more easily because we already have some idea of the dance. Be sure to ALWAYS read the description before teaching a dance to make sure you are doing the dance correctly.

Positioning and Line of Direction are important. Most write-ups include the position and any change in direction in the CUES. For instance, (SCP) FWD TWO-STEP; or HALF-BOX (to Scar); or SCISSORS THRU (to OP face RLOD); Be sure to note the position of each new step. If it does not precede the cue word, look at the cue words just before that to see how the previous figure ended.

Note the Footwork

Another thing to note at the top of the cue sheet is the Footwork. Most dances are done with opposite footwork (starting M's left foot and W's right foot). But, some are done with same footwork (both start on left foot). You can see readily what kind of problems we would have if you were in Closed Position and tried using the same footwork or in Varsovianna Position and, using opposite footwork, tried to do a vine.

We hope this has not added confusion to confusion. It is our sincere desire to see round dancing continue to be an active part of the square dance program and if we can help the cause along in this direction, we are happy.

ABOUT THIS MODULE

As we go into the final quarter of 1970, and have an opportunity to look back on the round dance modules of the past eight months, we can see many segments of this portion of the square dance activity becoming clearer. Thanks to special articles written by some of the outstanding round dance teachers we have been able to touch on many segments of this specialized field.

In this module we have given a preview of Frank Hamilton's revised Round Dance Manual, and we will be reprinting additional portions from this and other round dance textbooks in the coming months. The round dance Styling Box each month has brought you a different "position" which will eventually find its way into a new and revised Round Dance Position Chart. Of course, Paging the Round Dancers will continue to put the spotlight on some of our fine teachers. These and many other features will hopefully produce a valuable and varied section geared to those especially interested in this phase of the activity.

ROUND DANCE STYLING



**BANJO
POSITION**

Similar to Closed Position except that partners shift to stand with their right hips adjacent as they face in opposite directions. Maintain hand-holds approximately the same as in Closed Position. (Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY



Art and Jimmie Kebort—Sacramento, Calif.

THE KEBORTS HAD THEIR FIRST square dance instructions in the San Bernardino, California, area and then joined Yucaipa Squares and learned contras as well as squares from Ed Gilmore. At one of the Asilomar sessions the Manning Smiths assured them they didn't have two left feet apiece, so they tried round dancing.

This inspired Art and Jimmie to join a round dance club with the Bob Wards when they got back home and pretty soon, what with rounds and squares, they had just about every night filled. There was still Sunday, however, so they rented a hall at Cucamonga (yes, there is such a place even tho' their Sacramento friends don't believe it!) and everyone who felt like dancing came on over.

When the Keborts were transferred to Sacramento they danced with the Rex Benedicts until the latter left. Art and Jimmie talked the Bill Barrs into a Friday night round dance class but this made too many commitments for the Barrs so the Keborts took the group. They joined the Northern Calif. Round Dance Teachers Assn. and the Square Dance Callers Assn. of Sacramento Valley. They taught rounds of the month to the callers whenever it was needed.

At the present time the Keborts have the Golden K's and Silver K's dancing at the ROM level fed by their beginner groups. They find that all levels are fun to work with.

Art and Jimmie are convinced that square dancing does a lot for the children. All of theirs had square dancing in schools and one teacher in Rialto came to their club to learn more about square dancing which he could pass along to his pupils in the second grade.

Jimmie says, "Square dancing teaches the kids responsibility, leadership and cooperation. I wish that the high schools would include more round dancing in their physical education programs; it would benefit the kids enormously."

The Keborts have taught at the Golden State Round Up in Oakland and at Seattle's National.

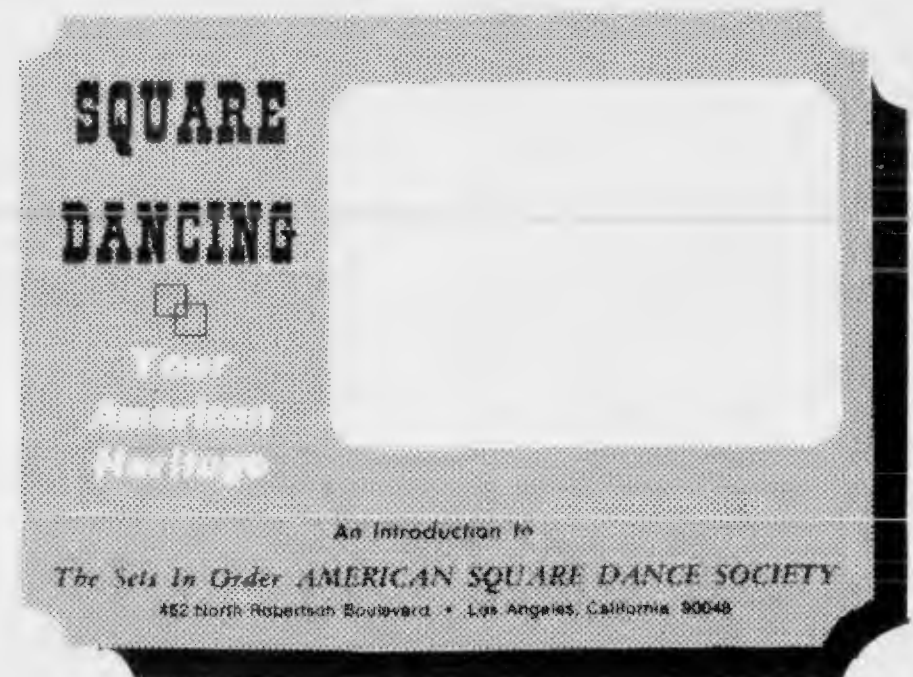
A New Information Brochure

FOR THOSE MEMBERS interested in describing the activities of The Sets in Order American Square Dance Society to their friends, we have prepared an attractive "invitation" and information leaflet describing the many functions and features of the Society. "This is better even than giving a sample copy of the magazine," said one member recently. "It's more comprehensive and with its illustrations and descriptions it's easy for someone knowing nothing about Sets in Order—SQUARE DANCING—to understand quickly, Promotion and Perpetuation of this activity."

Copies of this illustrated leaflet complete with membership application form will be ly how the Society plans to aid in the protection to members for free distribution to their friends in clubs and classes simply by writing

to us. If you wish, send us the names of potential members and we will be happy to mail one of the brochures directly to their home.

Here is one tangible way to help SIOASDS meet its membership goals during the 1970 Charter Membership year.





1



2

Style Lab

A FEW TIPS ON STYLING

IN TODAY'S SQUARES, loaded with runs, trades, cast offs, wheel and deals, etc., the question of "comfortable dancing" often comes up. Sometimes we do these movements so rapidly that little time is given to consideration of hand-holds or of the body mechanics necessary to make each movement smooth and flowing.

We've taken a common occurrence as an example to explain "why" some hand-holds work more comfortably than others.

Our four dancers are in an Ocean Wave (1). Note that they are using a "hands-up"

hold. This, when the dancers balance forward and back, is security against the arms being yanked or pulled and insures a shorter balance as the dancers rock forward and back in a limited amount of time allowed for the call.

Taking a common occurrence, we're going to have the men Trade and the girls do a U Turn Back and follow it, in a very common sequence, with a two faced line Wheel and Deal as it is most usually done today.

Starting (2), the men at the end of the Ocean Wave move forward to the opposite side as the ladies start an about-face right turn. Reaching their new position, the men extend their right hands (palms up) to the



5



6



7



ladies raised left hands (3) as they move into position beside the ladies (4).

In this simple side-by-side position, they start their Wheel and Deal (5) with inside hands only joined. As they face the other couple at the completion of the Wheel and Deal (6), each has one hand free and the inside joined hands are easily released for a movement such as a Right and Left Thru (7) that follows.

Occasionally dancers reaching the two faced line (4) will move into a two-hand-hold, either a hands-in-front promenade, a skirt-skaters position or, as we've shown here (8), a Varsouvianna position. The problem often

lies in the fact that the ladies, having already completed their U Turn Back, are ready for the Wheel and Deal before the men and the men, hoping to hold them back until they catch up, take the nearest hand and automatically move into a Varsouvianna position for the Wheel and Deal (9) that follows.

The problem that comes with using any of these two-hand positions for such a movement is that the hands must be immediately released—sometimes awkwardly—for whatever movement is to follow (10). The joining of the inside hands provides not only an easy releasing hold but is also a hand hold that allows for excellent leading and direction.





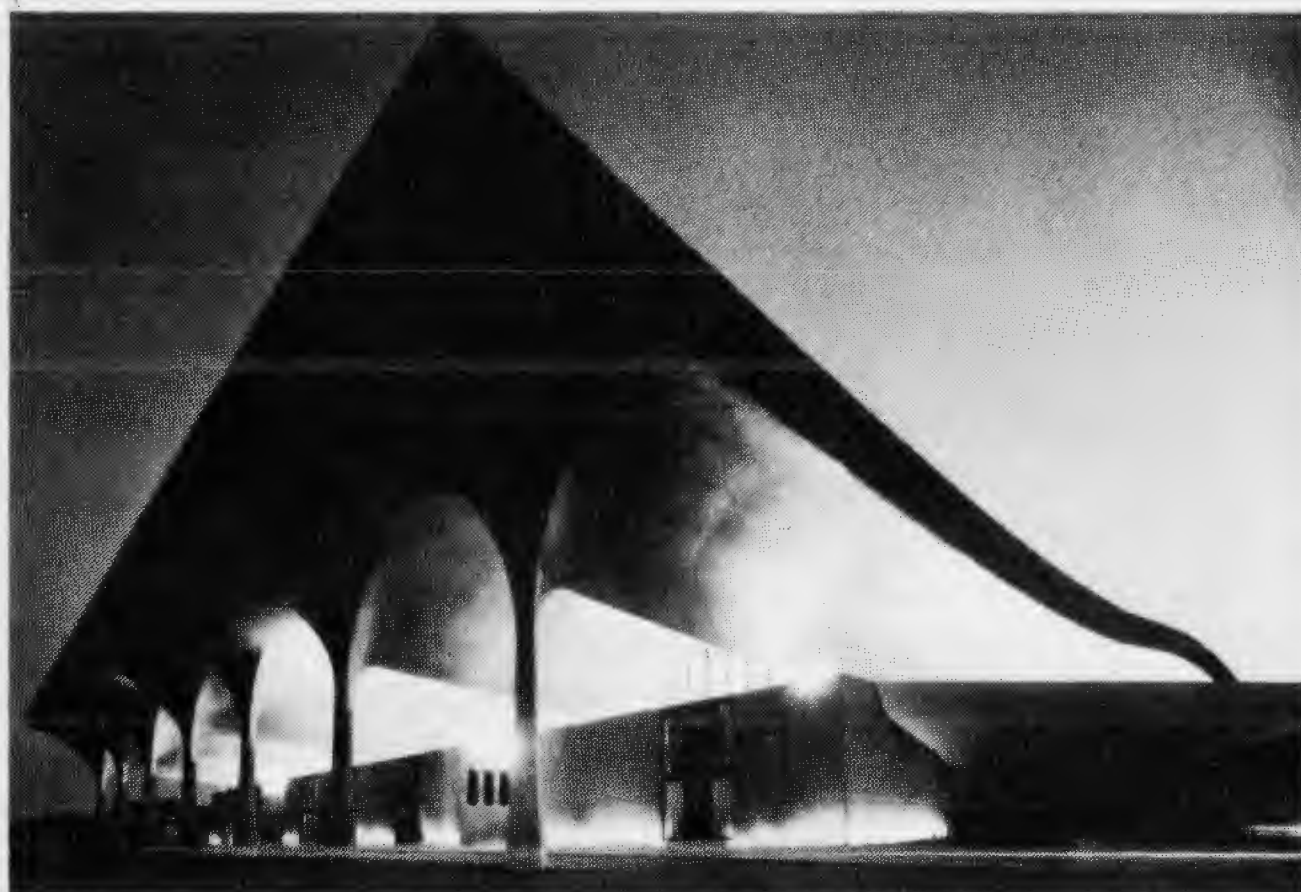
JUNE 24 - 25 - 26, 1971

20th NATIONAL SQUARE DANCE CONVENTION[®]

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Sound the trumpets — introducing your new convention page for the coming year. With more than 2000 already registered there's every reason to believe that this will be another great one! Watch this page in the coming months for the latest news on the convention front.

REMEMBER: NEW ORLEANS is the CITY OF FUN IN '71



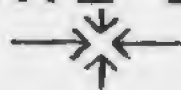
Meet the General Chairmen for 1971, Jim and Marye Jane Joly (above). Scene of the fun to come in '71 (left), The Port of New Orleans Exhibition Center.

WE'VE BEEN DANCING TOGETHER SINCE WE WERE KIDS

Marion Johnston, wife of Earl Johnston our cover caller — Mother of Timothy age 21, Garry age 20, William age 17 and Stephan age 9, looks back to her youth when she first met Earl. "It was in High School in Rockville, (now called Vernon) Connecticut and we managed to get in some good square dancing before Earl got roped into prompting (calling) the squares himself. (The High School Annual that year in its "prophecy of things to come" wrote of Earl "He will become the Best Prompter in Vernon"). According to Marion the prophecy has come true. Earl is the *only* caller in Vernon. In truth the Johnstons life has been filled with square dancing and to listen to Marion, it's been a rich and rewarding experience. Oh, yes — Marion helps Earl when they teach the two rounds they know "Mexicali Rose" and "Salty Dog Rag". Marion looks back on many wonderful memories of their square dancing years and remembers in particular the time when they started what they thought would be a *small* beginner class. More than forty squares signed up for a hall that would accommodate half that number. They ended up dividing the group in half and had two full classes. That was quite a few years ago and many of those people are still dancing today.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Indiana

New officers of the Greater Indianapolis Callers Assn. are Virgil Ames, Pres.; Carl Stevens and Dale Haywood, Vice-Pres.; Paul Brad- ing, Treas. and Fran White, Secy.

The Indiana Square Dance Callers have elected John McCoy, Pres.; Loren McCoy, Dick Han and Dale Haywood (a busy man), Vice-Pres.; Betty Mueller, Treas. and Ruth Moody, Secy.

Iowa

Francis Zeller will be the caller for the Fredericksburg Moonlighters' Annual Harvest Ball on Sept. 25 at Fredericksburg Municipal Hall.

—Bob Hewitt

Michigan

John Olejnik is General Chairman for the 10th Annual Michigan Square and Round

Dance Convention at Cobo Hall, Detroit, on October 23-24. Officers for the Michigan Council of Square and Round Dance Clubs are Jim Doe, Pres.; Bueford Haas and Fred Ries, Vice-Pres.; Louis Coryell and Ken Tol- liver, Secy. and Angelo Castiglione, Treas.

Kansas

Subscription dances for Travel On, publica- tion of the Kansas Square Dancers Affiliation will be held on Sept. 11 and Nov. 1 in Scott City and Topeka, respectively. The 2nd An- nual Callers Cotillion is presented on Oct. 10 at Sterl Hall, Abilene.

Harry Homan is President of the Kansas Square Dancers Affiliation, with Ed Giroux, Vice-Pres.; Del Adamson, Secy. and Floyd Barclay, Treas.

Wisconsin

Dick Jones, Frank Lane, Max Forsyth and Sam Mitchell will be performing at the Okto- berfest square dances in La Crosse, Wisc., on Sept. 30, Oktober (their spelling) 1-4. Spon- sors for the dances are the Happy Twirlers Club and La Crosse Chamber of Commerce.

Ohio

More officers—this time in Ohio where Rus- sell Perfors is President of the Cleveland Area Callers Assn., with Gene Webster, Vice-Pres.; Elsie Jaffe and Myrtis Litman, Secy. and John Hucko, Treas.

Illinois

The Buzzin' Bees with Earl Huff as caller have just completed three years as a singles group in Chicago.

—Stuart Perelman

Charles Weiler was the subject of an article in the Des Plaines daily, which went into his

Graduates and officers of the Langley Lanciers, Langley AFB, Virginia at their graduation party. Ray Ritchie, caller, is at right in the front row.



ROUND THE WORLD of SQUARE DANCING

square dance experiences and those of his wife, Lee. General information about square dancing and its philosophy was presented, as well. The Weilers have taught square dancing in the Chicago area for about 30 years and Charles was at one time square dance director for Dina Nacional, a government-owned industrial complex at Sahagun, Mexico.

—Romie Brabelton

Maine

A new club formed last October in Rockland is called Coastal Clippers. They sponsored a beginners class and club couples assist with the class.

—Miles Sawyer

Pennsylvania

On May 30 the Gettysburg Cannonaders held their 11th Annual Roundup with callers Dick Jones, Dave Taylor, Allen Tipton and the Irv Easterdays on the rounds. Over 900 dancers participated in the event. Club caller is Milt Neidlinger.

—Jean Coston

New Jersey

Guest callers at the Hayloft in Asbury Park will be Eddy Vieira on Sept. 5; Dick Leger on Sept. 26.

Arizona

The Blue Water Swingers Fall Festival will be held on October 10 in Lake Havasu City. This is a small club just two years old but they are ambitious, growing and welcome area visitors to their dances. Write Joseph Tyler, Box 651, Lake Havasu, Ariz. 86403.

Texas

Officers of the North Texas Square and Round Dance Assn. are Frank Stone, Pres.; Carl Dorsey, Russell Cox and Burton Crews, Vice-Pres.; Wayne Deaton, Secy. and Chris Lutz, Treas.

Houston Camping Squares plan their Fall Camp-N-Dance for Oakdale Park in Glen Rose on Sept. 25-27. Willie Weiss is president of this group which combines two hobbies of camping and square dancing.

One of Frank Grunden's cartoons dating back to 1964 was used by Country Squares of Hondo on a flyer to publicize their new beginner class. It was the one with the lady dragging her mate, well-trussed in ropes and with a gag as well, up to the table to register for a beginner class.

—Dan Herrmann

Washington

The Washington State Square Dance Federation's Second Annual Leadership Seminar will take place on Sept. 11-13 at Singing Hills Ranch near CleElum in the center of the State. State Director of Education and Leadership, Bob McNutt of Benton City, has scheduled an attractive program covering several subjects of value to all square dance leaders.—Don Hulin

Virginia

The 15th Richmond Square and Round Dance Festival is planned for Nov. 13-14. Callers will be Dave Taylor, C. O. Guest, Bob Fisk and Vaughn Parrish. Round dances will be cued by the Charlie Procters. Write Joe Akers, 4209 Chickahominy Ave., Richmond, Va. 23222.

Merri-Macs of Norfolk will celebrate Square Dance Week by having Bob Fisk as guest caller on Sept. 9, with some 400 dancers expected. Dancing will be in an air-conditioned ballroom, the Hellenic Community Center, social hall of the Greek Orthodox Church. For reservations, call 855-0203. —Joseph Sakakini

Maryland

Caller Jerry Higdon retired from the Navy in June after 22 years and will settle in the Washington, D.C. area where he will continue his calling.

West Virginia

May 23 was an extra important day for two members of Pairs and Squares in Weston. At a candlelight ceremony in St. Paul's Episcopal Church, Mr. George T. Dessent and Mrs. Betty Weaver were married. Following the ceremony a reception and square dance was held with caller Dick Moats. Since George and Betty met thru square dancing, nothing could be more appropriate and some 250 dancers were in attendance.

Georgia

Single Squares dance every Monday night at Brownwood Park Recreation Center, Atlanta. They welcome both singles and couples. Contact Harold O. Kelley, Jr., the caller for the group, at Riverdale, Georgia, telephone 478-6437.

—Shirley Warren

The Carolinas

Beaufort Water Festival Square Dance Night was held on July 22 at Trade School Gym, with Bill Volner calling.—Sue Dickerson

Aug. 22 was the date for the Twin City Twirlers Special Dance at the Polo Community

Center, Winston-Salem, with Dick Jones calling.
—Ann Hillibrand

Italy

Before Jack Hensley, former caller for the Piazza Promenaders, left Naples he trained his relief, Earl Easley who has been carrying on for him. When Earl started his new adult class, several teen agers showed up wanting to learn. Since the Promenaders bylaws have age restrictions, the idea for the Napoli 'Naders was born. The club has about 30 enthusiastic young dancers who dance every Sunday P.M. John Haas is president.—*Chips Gore*

Philippines

Goldrush 70 was the theme of a recent Clark AB sponsored Jamboree. Hosts were the Pampanga Promenaders from Clark. Seven clubs from the island of Luzon were represented in 21 squares who danced to the calling of Anne Fuller, Chuck Carlos, John Ruthruff, Gene McCullough and Mac McDaniels. The Vice-Mayor of Alongapo City, the Honorable Alfredo T. De Perio presented diplomas to the 24 graduates of the Sampaguita Squares, the only all-Filipino square dance club.

Germany

The Gala Summer Jamboree of the EAA-SDC was given on July 10-12 at Ketsch, hosted by the Heidelberg Hoedowners. Callers were Dale McCleary, Jim Taylor, Tom Crisp, Don Phipps, Horst and Ruth Brockel, Al and Betty Albertson, Corkey and Paulette Pell.

Alberta

The 2nd Annual Alberta Square and Round Dance Convention will be held at Wilson Junior High Auditorium in Lethbridge on Sept. 4-7. Gus Kwaczek is chairman of this Whoop-Up Convention. Such things as a Rum Rumming M.C. and a Whiskey Smugglers Ball are programmed. Write Convention 70, 2417 10th Ave. No., Lethbridge, Alberta, Canada.

Ontario

Camp Dance A Lot Week-end will function on Sept. 11-13 at Bissels Hide Away, Fonthill. Supervision for children during the day, plus workshops and evening dancing are part of the planning. Callers are George and Lorna Layman; Ernie and Joan Carviel. Write Layman at 2654 Glengary St., Niagara Falls, Ont., Canada.

Ian Tennant is the new president of the Ottawa Square and Round Dance Assn.

—Babs Sullivan



Caught in the middle of a Do Paso are Sylvia Liebowitz, Stuttgart Strutters; Alfred and Traudl Hendorfer, Munich Dip N Divers; and Jim Taylor, Stuttgart Strutters caller. The occasion was a May Pole Dance at the Lake Hotel in Chiemsee, Germany, in connection with American Friendship Week. —Photo Courtesy Stuttgart Strutters

Florida

Dixie Squares of Daytona Beach recently celebrated the 80th birthday of their oldest member, Charles H. Smith. It was a complete surprise to Charles when, on entering the hall, he saw a 25-foot-long banner inscribed with foot-high lettering, "Charles H. Smith Day!" A three-tiered cake centered the buffet table and because the honoree is a former railroad executive, a tiny train encircled the lower tier of the cake.

California

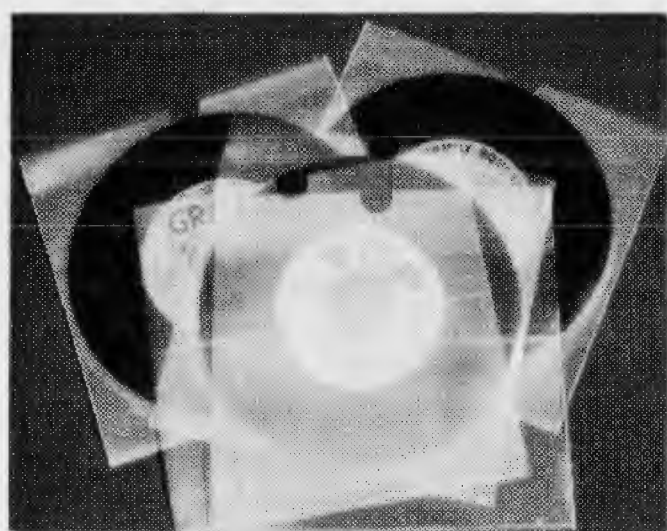
Happy Squares of Simi Valley entered a float in the annual Simi Valley Days Parade with the local teen club, the Square Roots, participating in the dancing on the float. Even tho' the idea was a last minute thing where three people constructed the float on a truck in about six hours and the dancers had only one day's notice, the club won First Prize in the novelty class. Tony Grundler is president of the club.

—Glenn Mann

The Santa Clara Valley Square Dance Callers Assn.'s annual dance was held on the fifth Saturday in May with Hee Haw as the theme. A sell-out crowd of 80 squares were in attendance with 42 callers participating.

—Jim Paravantes

The new board of directors for Associated
(Please turn to page 91)



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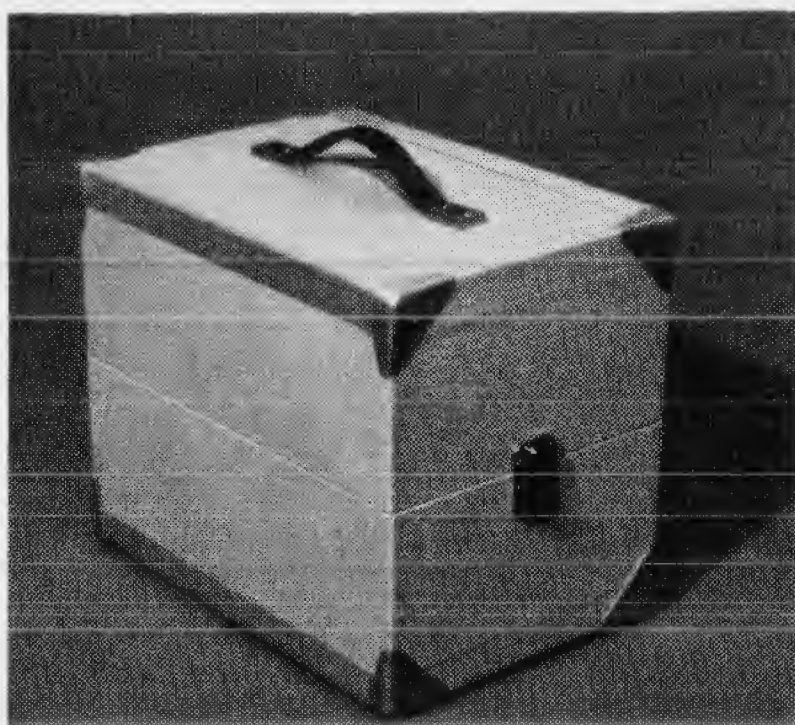
25211 "COTTIN PICKIN'"/"TOOTER"

25209 "MUSTARD"/"BYE BYE"

25203 "FIRE"/"FOG"

25199 "FLATROCK"/"REHASH"

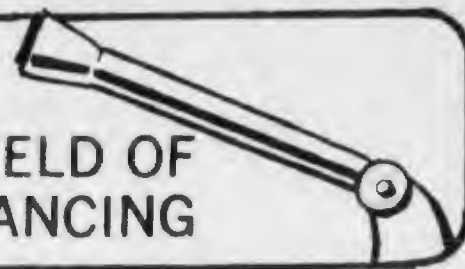
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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



September, 1970

HICKSVILLE, NEW YORK, is the scene of our mythical visitation this month. Our caller at the mike is Dick Jones, a caller whose popularity has spread during recent years to great distances outside the New York boundaries. The program he calls for his home club will include a good variety of patter calls and singing calls. Among the former are some of the following, not necessarily Dick's own creations, but dances that he enjoys calling and his dancers enjoy dancing.

Heads slide thru
Turn thru
Split two line of four
Two men half sashay
Two girls half sashay
Pass thru
Wheel and deal
Girls turn thru
Left allemande

Heads pass thru
Separate around two
Line of four pass thru
Ends fold
Dive thru
Turn thru
Split two
Line of four pass thru
Ends cross fold
Dive thru
Square thru three quarters
Split two
Line of four pass thru
Girls fold
Star thru
Bend the line
Pass thru
Men fold
Left allemande

Heads lead right
Circle to a line
Right and left thru
Pass thru
Girls fold
Star thru
Substitute (It's there)
Bend the line
Cross trail
Left allemande

Promenade
Heads wheel around
Two ladies chain
Dixie chain
On to the next
Two ladies chain
Dixie chain
On to the next
Two ladies chain
Dixie chain
On to the next
Two ladies chain
Cross trail
Left allemande

Heads square thru
Right and left thru
Dive thru
Square thru
Others divide and
Box the gnat
Star right with outside two
Heads star left in center
Same two right and left thru
Dive thru
Square thru
Others divide and
Box the gnat
Star right with outside two
Heads star left in center
Same two right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads star thru
Pass thru
Do sa do to
Ocean wave
Men run
Men trade
Cast off three quarters
Swing star thru
Centers arch
Substitute
Right and left thru
Dive thru
Pass thru
Left allemande
Do sa do to
Ocean wave
Men run
Men trade
Cast off three quarters
Swing star thru
California twirl
Left allemande

(45)
 Promenade
 Heads wheel around
 Right and left thru
 Square thru three quarters
 On to the next
 Left square thru three quarters
 On to the next
 Square thru three quarters
 On to the next
 Square thru three quarters
 On to the next
 Cross trail
 Left allemande

(42)
 Circle eight
 Girl on right California twirl
 Girl on right half shashay
 Girl on right California twirl
 Girl on right half sashay
 Girl on left allemande

**DICK
 JONES**



Dick started calling in 1954 while a student at Springfield College, Massachusetts, where he was to earn a Bachelor of Science degree in physical education and perform as a first-string athlete in football and on several other of his college teams. Completing a tour of duty with the U.S. Marines, he went on to earn his Masters Degree in 1959 at New York University. Since that time he has managed to keep busy teaching physical education in the Long Island, New York, schools as well as being extremely active in home club and traveling caller activities. Dick's wife, Ardy, author of the Caller's Textbook chapter on "Voice," shares his calling interests and starting this Fall they both will spend full time in the pursuit of this activity. Dick has recorded his calling style on Hi-Hat, Top and Grenn labels.

(46)
 Couple one promenade half
 Stand behind opposite two
 Sides square thru
 Those who can right and left thru
 Same two pass thru
 Those who can right and left thru
 Other four California twirl
 Forward six and back
 Split those two
 Separate single file
 When you can circle eight
 Those who can right and left thru
 Other four opposite swing
 Face the outside
 Left allemande

Heads lead right
 Circle to a line
 Just the ends star thru
 Then slide thru
 Pass thru
 All slide thru
 Ends pass thru
 Bend the line
 Left allemande

(47)
 Heads pass thru
 Others cross trail
 Join end of line facing out
 Bend the line
 Star thru
 Centers pass thru
 Right and left thru
 Dive thru
 Square thru
 Others cross trail
 Join the end of the line facing out
 Bend the line
 Star thru
 Centers pass thru
 Left allemande

Promenade
 Heads wheel around
 Star thru
 Do sa do to
 Ocean wave
 Double circulate
 Turn right hand half
 Circulate
 Turn right hand half
 Double circulate
 Turn right hand half
 Circulate
 Turn right hand half
 Square thru three quarters
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Head ladies chain
 Heads swing star thru
 Circle half
 Dive thru
 Swing star thru
 Others divide and
 Star thru
 Circle half
 Dive thru
 Swing star thru
 Others divide and
 Star thru
 Circle half
 Dive thru
 Pass thru
 Left allemande

ZERO

By Larry Tierney, Chesterton, Indiana

Heads lead to the right
 Break to a line
 Double swing thru
 Cross trail stay facing out
 Boys turn around
 Double swing thru
 Centers trade ends trade
 It's zero

BILL'S BEAST

By Bill Brown, Saratoga, California

Heads right and left thru
 Same two ladies chain
 Heads swing thru spin the top
 Pass thru circle four
 Heads break to a line of four
 Swing thru spin the top
 Right and left thru
 Dive thru pass thru
 Split those two separate around one
 Come into the middle
 Swing thru spin the top
 Right and left thru
 Pass thru swing thru
 Spin the top without a stop
 Cross trail thru
 Left allemande

Here are a few to Stir The Bucket with by
 Bill Armstrong, Los Angeles, California.

(47)
 Four ladies chain
 One and three star thru
 Pass thru
 Right and left thru
 Inside two turn back
 Star thru California swirl

(47)
 Four ladies chain
 One and three star thru
 Pass thru
 Right and left thru
 Inside two turn back
 Square thru turn back

Four ladies chain
 Turn that girl with a half sashay
 Square your sets just that way
 One and three star thru
 California swirl
 Substitute star thru
 California swirl

(47)
 Four ladies chain
 Turn that girl with a half sashay
 Square your sets just that way
 One and three star thru
 Pass thru and stop
 Center two star thru
 All eight California swirl

(49)
 Four ladies chain three quarters round
 Two and four lead right circle four
 Side men break line of four
 Center four star thru
 California swirl

SPIN DIVIDE AND SLIDE TOO

By Chuck Besson, Alexandria, Louisiana

Heads right and left thru
 Heads spin the top while sides divide
 Everybody slide thru
 Right and left thru dive thru
 Centers slide thru and
 Spin the top others divide
 Everybody slide thru
 Allemande left

SINGING CALL*

MARY ANN

By C. O. Guest, Mesquite, Texas

Record: Kalox # 1107, Flip Instrumental with
 C. O. Guest

OPENER, MIDDLE BREAK, ENDING

Circle left
 Mary Ann regrets she's
 Unable to see you tonight
 Walk all around your corner
 See saw your own
 The men star right
 Left allemande your corner
 Swing your own and promenade
 Goodby true love
 Goodby my sweet Mary Ann
 FIGURE:
 Square thru four hands and
 To the corner go
 Do sa do go full around
 Swing thru two by two
 Boys you trade run right and then
 Bend the line
 Square thru three quarters
 Your corner swing and promenade
 Goodby true love
 Goodby my sweet Mary Ann
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

ROUND DANCES

SKIPPING A RAINBOW — Grenn 14134

Choreographers: Ralph and Jeanette Kinnane

Comment: Excellent music with the big band fox trot flavor. Dance is for experienced dancers with syncopated rhythm patterns. Eight measures are repeated.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd, —, Side, Close; Turn to SIDECAR, —, Dip, —; Recov, —, Fwd, Close;
- 5-8 Fwd, —, Rock Fwd, —; Recov, —, Side, Front; Pivot, —, 2, — end facing LOD; (Twirl end in CLOSED facing RLOD) Fwd, —, 2, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;
- 17-20 Side, Close, Side, Close; 1/2 L Turn end facing RLOD in LEFT OPEN, —, —, —; Back, Close, Back, —; Rock Back, —, Recov/ 1/4 R Turn to face COH, —;
- 21-24 1/2 R Turn to end facing WALL, —, Side, Close; Fwd, —, Side, Close; Cross, —, Cross, —to BUTTERFLY; Side, Close, Side, Close end in OPEN;
- 25-28 Fwd Two-Step; Fwd 1/4 R Turn, —, Point, —; Thru/Face Prt, —, Point Side, —; Step Thru to CLOSED M facing LOD, —, Side, Close;
- 29-32 Side, —, Thru, —; Turn Two-Step; Turn Two-Step end facing LOD; (Twirl) Fwd, —, 2, —;

SEQUENCE: Dance goes thru twice and ACK.

A BIT OF HEAVEN — MacGregor 5013

Choreographers: Eddie and Audrey Palmquist

Comment: An interesting dance for the experienced dancer. None of the dance measures repeat.

INTRODUCTION

- 1-4 No Hands Joined M facing WALL Wait; Wait; Back Away, 2, 3, Brush; Together to SEMI-CLOSED, 2, 3, Touch;

DANCE

- 1-4 Fwd, —, Fwd/Face M facing WALL in CLOSED, —; Side, Behind, Point Side, —; Behind, Side, Thru to face RLOD in REV SEMI-CLOSED, —; Cut Back, 2, 3, 4;
- 5-8 Back, Side, Thru to face LOD, — to OPEN; Apart, —, Swing, —; Spin Manuv to CLOSED M facing RLOD, 2, 3, —; 1/2 R Pivot, —, 2 end M facing LOD, —;
- 9-12 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Fwd, —, Manuv end

facing RLOD in CLOSED, —;

- 13-16 1/2 R Face Pivot, —, 2, —; Recov M face WALL, —, Back, —; Side, Close, Side, Touch; Side, Close, Side, Touch to SEMI-CLOSED facing LOD;
- 17-20 Step, Brush, Face to CLOSED, Brush; SEMI-CLOSED Step, Brush, Face to CLOSED, Brush; Away, 2, 3, Brush; Together, 2, 3, Touch to CLOSED M facing WALL;
- 21-24 Turn Two-Step; Turn Two-Step end M facing LOD; (Twirl) Fwd, —, 2, —; SEMI-CLOSED Fwd, —, 2, —;
- 25-28 Fwd, 2, 3, Brush; (XLIF Pivot) Hook Arnd, 2, 3 M facing WALL in CLOSED, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
- 29-32 (Fishtail) Cross, Side, Fwd, Lock; Fwd, —, Manuv end M facing RLOD in CLOSED, —; 1/2 R Pivot, —, 2 end facing LOD in SEMI-CLOSED, —; Walk Fwd, —, 2, —;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

- 1-5 Repeat meas 17-20: Apart, —, Point, —.

TANGO EUROPA — Windsor 4743

Choreographers: Opal and Joe Cohen

Comment: Big band music and a tango routine for experienced dancers.

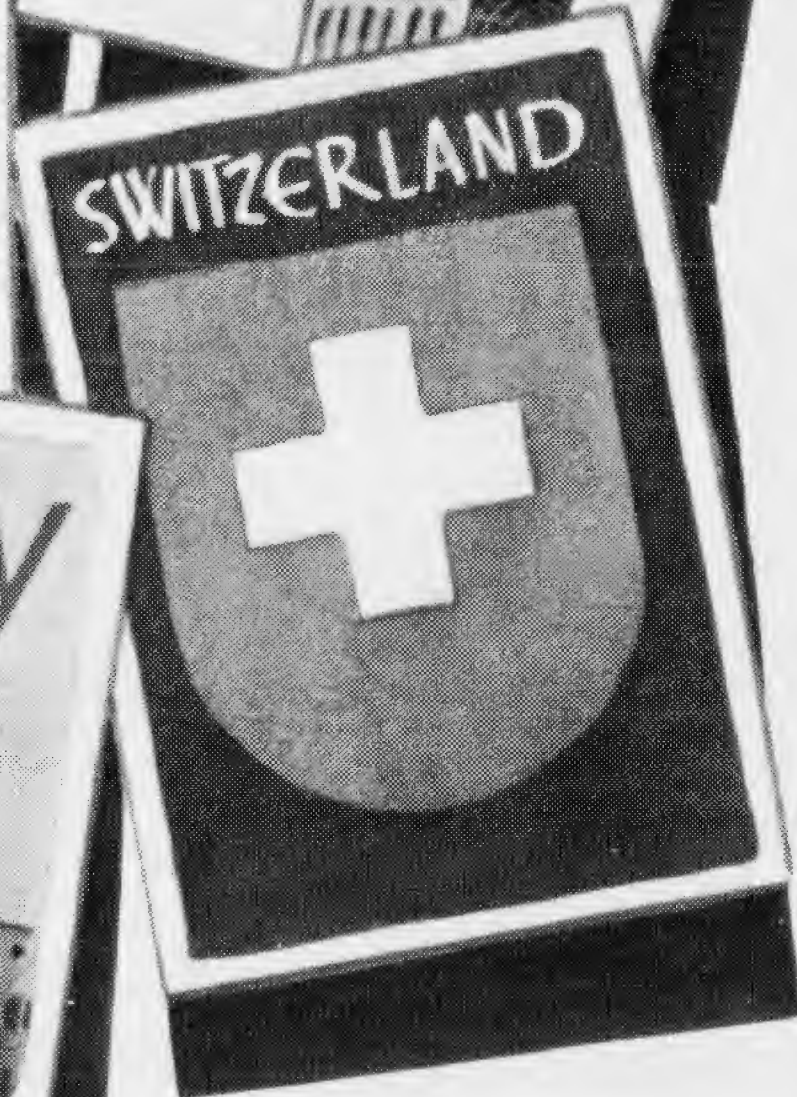
INTRODUCTION

- 1-6 CLOSED M facing LOD Wait; Wait; Corte, —, Recov, —; (Back L Spin end in CLOSED) 1/2 L Turn end M facing RLOD, Back, 2, 3; Corte, —, Recov, —; 1/4 L Turn M facing WALL, Side, Draw, —;

DANCE

- 1-4 Step Back, —, Thru to SEMI-CLOSED, —; Pickup to CLOSED M facing LOD, Side, Draw, —; Side, —, Thru to BACK to BACK, —; Turn/Recov to CLOSED M facing LOD, Side, Draw, —;
- 5-8 Fwd to SEMI-CLOSED, —, Manuv to CLOSED M facing RLOD, —; 1/2 R Pivot M facing LOD, 2, Fwd to SEMI-CLOSED, —; Rock Fwd, Recov, Fwd, —; Pickup to CLOSED M facing LOD, Side, Draw, —;
- 9-12 Rock Fwd, Recov, Corte, —; Recov to SEMI-CLOSED, Flare, Behind, Side to CLOSED M facing WALL; Thru twd RLOD to LEFT OPEN, Flare, Thru twd LOD end in SEMI-CLOSED, —; Pickup to CLOSED M facing LOD, Side, Draw, —;
- 13-16 (Fwd to SEMI-CLOSED, In Place, 2 to REV SEMI-CLOSED) Fwd, —, XIF to Outside, 2 end in REV SEMI-CLOSED facing LOD; (Fwd, XIF to Outside, 2 end in SEMI-CLOSED facing LOD) Fwd, —, In Place, 2; Fwd, 2, 3, Point Fwd; (Roll L Face twd RLOD) Back, 2, 3, Turn/Touch to end facing WALL in CLOSED;
- (Don't stop yet, see page 53)

Visit the Old World wonders of



American Square Dance Workshop, Inc.

Holiday in Europe

September 2-23, 1971

**BOB and BECKY
OSGOOD**

*take pleasure in announcing the
1971 tour escorts
Bill and Dolly Barr
Tom and Marilee Dunagan
Raymond and Mildred Smith*



Lufthansa
German Airlines



Lufthansa
German Airlines

American Square Dance Workshop, Inc.

Holiday in Europe

September 2-23, 1971

THERE IS NO BETTER WAY to travel than in the company of other square dancers. Here is your opportunity to see the best of Europe in the most wonderful tour of all times. In an incomparable three weeks' vacation that includes many, many extras which you would never expect to find in a tour that costs so little is a dream vacation that can be yours! Just look at some of the features it includes.

LEADERSHIP: Especially trained square dance leaders will escort each unit. The tour as a whole will be under the direct supervision of a dedicated professional tour manager.

QUALITY: Everything will be the finest. First-class and deluxe hotels will be used throughout. Two meals — sometimes three — will be included every day.

FEATURES: You will see the fascinating highlights of each country as you cruise in streamlined motor coaches. You'll have plenty of time in every city to enjoy yourself to the fullest. Travel between cities will be by modern aircraft and your trans-Atlantic jet flight will remain among your fondest memories.

EXTRAS: There will be many including special dinners in Holland and Switzerland, outstanding evening entertainment in Rome, Paris and London, plus several intriguing surprises.

SQUARE DANCES: You will be warmly welcomed at the Seventeenth Annual European Square Dance Round-Up in Germany. You will dance with new friends in England and Italy and impromptu square dancing will probably occur from time to time.

PUT YOURSELF IN THE PICTURE

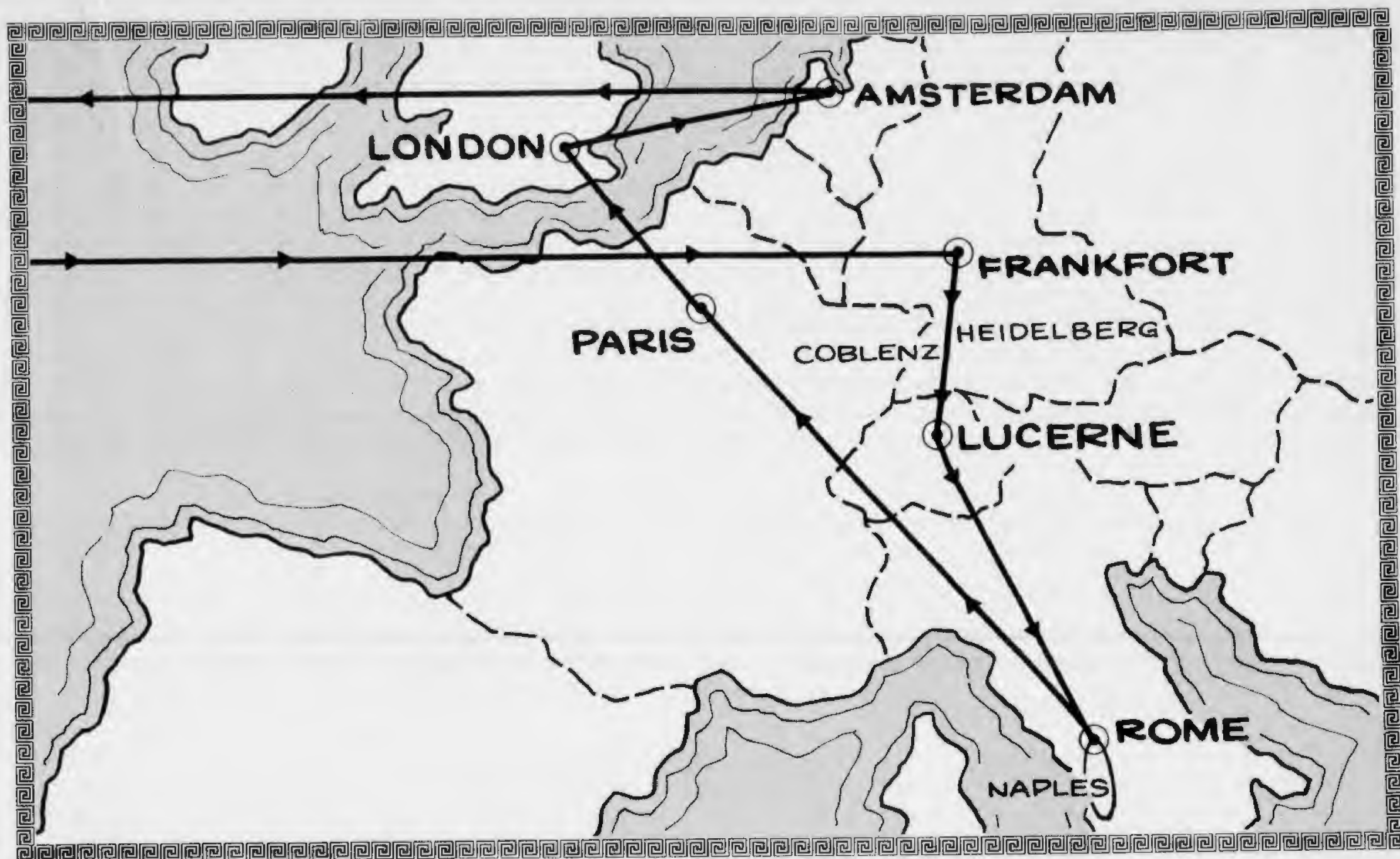
Everything described on the following pages is yours when you fill out the application coupon on the last page. You may enjoy sharing this experience with another couple, a square of dancers from your local club, or perhaps the entire club would like to come. Write us if you would like additional brochures or more information. Caution: Don't wait to sign up. Space is limited.

Oh yes, the cost

\$995.00* per person from New York.

*Air based on 14-21 day IT Group Tour Basing Fares

(for *everything* described on the following pages)



ITINERARY

1st Day — Thursday, September 2

Today is "D" day as Square Dancers board their jets in Los Angeles and other cities en route to our meeting at Kennedy Airport in New York City where we gather in the Lufthansa Lounge. From here our Lufthansa jet takes us across the Atlantic on our overnight flight to Europe.

GERMANY

2nd Day — Friday, September 3

On our arrival at Frankfurt International Airport we'll be met by travel representatives of the area who will see us through customs. We'll then have our first sight-seeing in Germany before we arrive at the HOTEL FRANKFURTERHOF for lunch. The afternoon is unscheduled and we suggest a nap to make up for the change of time in crossing the Atlantic. Following dinner this evening our "adventure" officially opens with a once-in-a-lifetime surprise event.

3rd Day — Saturday, September 4

This morning is left unscheduled so we can enjoy the excellent shopping this country has to offer. In the afternoon our buses will take us to Heidelberg, setting for the operetta, "The Student Prince." The city is also known for its spectacular 700-year-old castle, the Holy Ghost Church, the University with the Student's Prison and the old student inn called the "Red Ox," all of which we will see. In the evening we'll join with our overseas square dance friends for the Seventeenth Annual European Square Dance Round-Up.

4th Day — Sunday, September 5

Following breakfast our streamlined motor coaches will take us to Coblenz, located at the junction of the Rhine and Moselle rivers, the gateway to the romantic region of the middle Rhine. We'll board a Rhine River steamer for a cruise up the fabled Rhine River through the Rhine Gorge where breathtaking cliffs rise on either side. Perched precariously along these cliffs are beautiful old castles, crumbling ruins and famous vineyards which produce some of the world's best wine. We'll see the Lorelei Rock where singing Rhine Maidens once lured sailors to a watery grave, according to the legend. A picnic lunch will be enjoyed on board. Arriving in Wiesbaden, world-famous spa, we leave the steamer to join our waiting motor coach for the return to our hotel.

SWITZERLAND

5th Day — Monday, September 6

We depart Frankfurt this morning for a full-day's drive through spectacular countryside. Passing Heidelberg, we come to the famous spa of Baden-Baden, known the world over for its curative springs. Then on to the picturesque mountain resort of Fredudenstadt for a short visit. We continue through the renowned Black Forest with its fresh mountain streams, quiet valleys and typical local houses. Passing by the beautiful Rhine Falls, largest waterfall in Europe and headwaters of the Rhine River, we arrive in Lucerne and check into our PALACE HOTEL. Lunch is included during our drive today.

6th Day — Tuesday, September 7

This morning is at leisure affording a perfect opportunity to shop or just browse through this quaint city. In the afternoon we'll view the highlights of the area including the original Lion Monument dedicated to the Swiss Guard, the Chapel Bridge of 1333 and the wooden Dance of Death Bridge of 1407 as well as the medieval walls and the ancient Town Hall of 1599. In the evening we'll enjoy a Swiss fondue dinner with superb entertainment at the Restaurant Stadtskeller.

7th Day — Wednesday, September 8

Today a full-day travel adventure takes us to the Bernese Oberland area, featuring an ascent of the Bruniz Pass at 3,400 feet. We drive past the Lakes of Lucerne, Sarnen and Lungern, the Gorge of the Aare at Meiringen, Lake Brienz and Interlaken, the world-famous resort with its memorable view of the Jungfrau. Lunch will be a special treat today at the glacier village of Grindelwald at the foot of the Wetterhorn. We'll also see the valley of Lauterbrunnen with the Staubbach Falls and the Trummelbach Falls which descend in five wonderful cascades inside the Black Monk. After dinner at our hotel we'll participate in a unique and delightful evening's entertainment.

ITALY**8th Day — Thursday, September 9**

This morning our special coaches take us to Zurich where we board our plane and enjoy a spectacular scenic flight to the Eternal City—Rome. After completing the customary entry procedures, we'll transfer to our HOTEL MAJESTIC.

9th Day — Friday, September 10

Today we have a half-day sightseeing tour in this exciting city that will include a visit to the Quirinale Palace, former residence of the Italian kings, the fountain of Trevi, the Spanish Steps and Piazza Navona. We'll view the Pantheon with the tombs of the Kings of Italy and then drive to St. Angelo Castle before we arrive at Vatican City and St. Peter's Basilica for a visit to this famous church. In the evening we'll attend a Light and Sound performance at the Forum.

10th Day — Saturday, September 11

Today we continue our exploration of Rome visiting the Church of St. Peter in Chains to view Michelangelo's

statue of Moses. From there a memorable stop at the Colosseum and then a delightful visit to Hadrian's Villa. The balance of the day is at leisure. Tonight we may enjoy a modern square dance in this ancient setting.

11th Day — Sunday, September 12

Leaving Rome this morning we drive south along the Autostrade del Sole, past the region of the Castelli Romani where the Pope resides during the summer, to Pompei to visit the remarkable excavations of the ancient town which lay buried for centuries under the lava from the volcano of Mt. Vesuvius. We then continue to Majori where we begin the breath-taking Amalfi drive along the Gulf of Salerno to Sorrento and an overnight stay at the HOTEL EXCELSIOR VITTORIA. Lunch will be included today.

12th Day — Monday, September 13

This morning we board a steamer for Capri where we'll have leisure time to browse about this magnificent isle, perhaps to visit the charming village of Anacapri, or weather permitting, to take a boat trip into the renowned Blue Grotto. We'll return in the late afternoon by boat to Naples and overnight in the HOTEL ROYAL.

FRANCE**13th Day — Tuesday, September 14**

Today we take our leave of Naples, visiting the highlights of the city before returning to Rome where we'll board our flight to Paris. On arrival at famed Orly Airport we'll complete the usual customs requirements and then board our streamlined buses. En route to the HOTEL GRAND we will see some of historic Paris in all its beauty . . . the famous Louvre Museum, the Bastille, Sarbonne, Notre Dame, Sainte Chappelle, Sacre Coeur and Montmartre; from there a magnificent view of Paris spreads out below. In the evening we'll board a motor launch on the gentle Seine River and travel through the wonders of Paris by moonlight.

14th Day — Wednesday, September 15

This morning is at leisure. In the afternoon we'll visit modern Paris including Tuilleries Gardens, Rue de la Paix, Elysee Palace and then proceed down the Champs Elysee past the Arc de Triomphe to the Tomb of the Unknown Soldier; hence to the Bois de Bologne, Palais

All the world before you.
London, Paris, Holland
and much more.
Join in the fun with your
Square Dance friends.





de Chaillot, Tomb of Napoleon, Les Invalides and Place Vendome. Our tour will end at the Eiffel Tower and if you wish you may stay at the Tower and journey up to the top or return to the hotel with the motor coach. This evening we'll have dinner and view the floor show at the famed Lido, which presents the best "Paris-after-dark" tradition.

15th Day — Thursday, September 16

Today a half-day tour takes us along the Seine River, through the wooded suburbs of Paris, past the Sevres porcelain works to the majestic Palace of Versailles. Here we will visit the famous galleries, apartments and magnificent gardens. The remainder of the day and evening are yours to enjoy as you wish before saying "adieu" to this romantic city.

ENGLAND

16th Day — Friday, September 17

Today a short flight takes us across the channel to London. After completing customs we'll transfer to our HOTEL KENSINGTON. The afternoon is at leisure for your individual pleasures. In the evening we'll attend a performance at the London Palladium where we have prime stalls reserved to view the show at this leading vaudeville theatre.

17th Day — Saturday, September 18

This morning we'll enjoy the sights of London as we travel via Hyde Park to historic Buckingham Palace to view the colorful "Changing of the Guard" (if held); thence to Westminster Abbey for a visit and then a tour of the Tower of London. We'll pass the Houses of Parliament, the financial district, the fashionable shop-

ping streets and pay a call at Dickens' "Old Curiosity Shop." The afternoon is unplanned and in the evening we'll join our British friends for a memorable square dance party.

18th Day — Sunday, September 19

Today we'll have a full-day tour to Shakespeare country. Driving through England's beautiful countryside via the University town of Oxford, we'll visit the spots associated with the Great Bard, including his birthplace, Anne Hathaway's Cottage and the Shakespeare Memorial Theatre. We'll have luncheon in Stratford-on-Avon and also visit nearby Warwick Castle before returning to our hotel for a late dinner.

HOLLAND

19th Day — Monday, September 20

Today we say goodbye to England and hello to Holland, land of tulips, canals and cheese. After transferring to our HOTEL VICTORIA, the balance of the day is unscheduled to enjoy individual activities. In the evening we'll see Amsterdam by moonlight as we cruise along her winding canals.

20th Day — Tuesday, September 21

This morning we'll tour this Dutch capital. Following the half-moon pattern of the canals, we'll drive to the Old Quarters with their picturesque housefronts and narrow streets; then on to the Royal Palace, the New Church, the Exchange, Flower Market and the Portuguese Synagogue. We'll also stop at the Rijksmuseum with its fabulous collection of Rembrandts. The afternoon is free. In the evening we'll enjoy dinner at the famed Five Flies Restaurant.

21st Day — Wednesday, September 22

Today we'll embark on a full-day Grand Holland tour. Starting with a drive to Aalsmeer and the famous flower auction, we continue to The Hague, seat of the Government, to view the Houses of Parliament, Hall of Knights, summer residence of the Queen and the Peace



Palace. Art lovers will particularly enjoy the "Maurits House." Next we continue to Delft, well-known for its blue pottery and New Church, then on to Scheveningen, a seaside resort, and the garden city of Wassenaar and Leyden University before returning to Amsterdam. Lunch will be included today. In the evening a special "Farewell Banquet" will close the pages of our exciting European Holiday.

U.S.A.

22nd Day — Thursday, September 23

Our adventure ends today with an unscheduled morning for final shopping and browsing in this magnificent city. At mid-day we board our Lufthansa jet and return to our homes with a storehouse of warm memories. BON VOYAGE.

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet based on 14-21 day IT Group Tour Basing Fares, subject to participation of a minimum of 15 persons on entire flight itinerary, in Economy Class on Trans-Atlantic flights and with Tourist Class transportation in Europe and with Jet Tourist Class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of Lufthansa or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and First Class local steamer.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$73.00 per person.)

MEALS: Continental breakfasts and table d'hote dinners will be included. Lunch is included the first day in Frankfurt and on all full-day tours.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

TRANSFERS: Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes, where levied, are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

RATES: The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

PLANNING YOUR TRIP IS HALF THE FUN

As you've read this itinerary we hope that you have "put yourself in the picture" and imagined yourself visiting some of those places you've dreamed about since you were very young. Planning well ahead will allow countless hours of anticipation. We'll be sending you additional reading material and information after you register. You'll find the library filled with information on these cities and countries. Remember, while it's impossible to see everything in just a brief three weeks, this tour is planned in detail to include sample highlights of the typical, the beautiful, the historic, the exciting, and the memorable, so that your square dance travel experience will indeed be a happy one.

You'll find that square dancers make ideal travel companions. The size of the group is limited so that we all will get to know each other well. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles address. We welcome your inquiries.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and /or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until July 15, 1971. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrange-

American Square Dance Workshop, Inc.
Holiday in Europe—1971
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1971 Holiday in Europe.

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 15, 1971. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

signed

(date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

ments. Refunds for airfare are made according to IATA regulations which specify that 25 % of the airfare is subject to forfeiture if cancellation is made under 30 days.

EXTENSIONS: The fares shown in this itinerary are based on the 21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare, they may remain in Europe after the tour has been completed and return at some later date.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

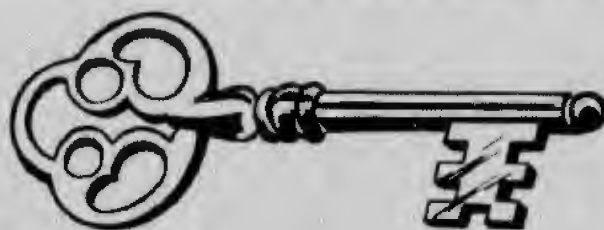
WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc.'s Holiday in Europe reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc.'s Holiday in Europe assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both sides of this application form and mail it in today.

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York ☐.

Please print your names as you would like them on your badges.

_____ (his) _____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.



TANGO EUROPA, *Continued*

17-20 Fwd to SEMI-CLOSED, —, 2, —; Rock Fwd, Recov, Cut, Step Back; Cut, Brush, Thru, —; Pickup to CLOSED M facing LOD, Side, Draw, —;

21-24 Repeat action meas 3-6 of Intro:

SEQUENCE: Dance goes thru twice plus meas 1-20 and Ending.

Ending:

1-2 Corte, —, Twist Body, —; Recov to face WALL, —, Apart, Point.

IF YOU KNEW SUSIE — Belco 237

Choreographers: Oscar and Fran Schwartz

Comment: Good music with a rag time flavor. Dance is easy and has eight measures repeated.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

DANCE

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;

5-8 Apart, Close, In Place, —; Together, Close, In Place, —; Solo Roll LOD, —, 2, —; 3, —, 4 end in SEMI-CLOSED facing LOD, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

17-20 Side, —, Behind, —; Side Two-Step; Side, —, Behind, —; Side, 1/4 L Turn to OPEN facing LOD, Step Fwd, —;

21-24 XLIF, —, XRIF, —; XLIF, —, Bwd Lift, —; XRIF, —, XLIF, —; XRIF, —, Bwd Lift, —;

25-28 Circle Away, —, 2, —; Step, Close, Step, —; On Arnd, —, 2, —; Together Two-Step end in BUTTERFLY M facing WALL;

29-32 Side, —, Behind, —; Side, —, Behind, —; Side Two-Step; Side Two-Step;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1-2 Side, —, Touch, —; 1/4 Turn end facing LOD in OPEN, —, Lift, —.

HEART BEATS — Grenn 14135

Choreographers: Frank and Iris Gilbert

Comment: Typical fine Grenn waltz music and an easy routine for experienced dancers. Half of the routine is made up of repeats.

INTRODUCTION

1-6 OPEN FACING Wait; Wait; Side, Draw, —; Side, Draw, —; (Twirl) Side, Behind, Side end in SEMI-CLOSED facing LOD; Thru, Side, Close end in CLOSED M facing WALL;

PART A

1-4 (Whisk) Fwd, Side, XIB; Thru, In Place, Turn to end in SIDECAR M facing LOD; Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3;

5-8 Fwd Waltz; Manuv, 2, 3 end in CLOSED M facing RLOD; Pivot, 2, 3 end M facing WALL; Thru, Side, Close;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

PART B

17-20 Waltz Away; Waltz Together end in OPEN; Step, Swing (Bk to Bk), —; Side, Touch (join M's L and W's R), —;

21-24 Waltz Arnd end M facing WALL; Step, Touch to TAMARA, —; Wheel R 1/2, 2, 3; On Arnd, 2, 3 end in M facing WALL in BUTTERFLY;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24:

INTERLUDE

1-4 Repeat action meas 3-6 of INTRO: SEQUENCE: A — B — Interlude — A — B — Ending.

Ending:

1-4 Repeat action meas 3-6 of INTRO Apart and ACK.

KENTUCKY NIGHT — Grenn 14135

Choreographers: Jack and Helen Todd

Comment: Lively music and an easy two-step routine. Only one phrase is repeated.

INTRODUCTION

1-2 OPEN FACING Wait; Apart, Point, Together to OPEN, Touch;

DANCE

1-4 Walk, 2, 3, Face to BUTTERFLY M facing WALL; Side, Behind, Side, Thru to OPEN; Step Away, Touch, Face, Touch; (Twirl R) Side, Behind, Side, Thru to SEMI-CLOSED facing LOD;

5-8 Fwd Two-Step/Fwd Two-Step; Fwd, Close, Back, Close; Fwd Two-Step/Fwd Two-Step; Fwd, Close, Back, Close to OPEN facing LOD;

9-12 Apart, Touch, Roll Across XIB, 2; Apart, Touch, Roll Across XIB, 2 end in BUTTERFLY M facing WALL; Side, Touch, Side, Touch; Roll LOD, 2, 3, Touch end in BUTTERFLY M facing WALL;

13-16 Side, Touch, Side, Behind; Side, Thru to CLOSED, Turn Two-Step, ; Turn Two-Step end in BANJO M facing LOD, , Walk Fwd, 2 end in CLOSED; Turn Two-Step/Turn Two-Step end in OPEN facing LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1 Walk Fwd, 2, Apart, Point.

We're getting caught up with the Convention round dance influx, slowly but surely.—Editor.

SOME DO SOME DON'T (49)

By Ted Wegener, Gardena, California

One and three ladies chain
Three quarter round you go
Side gents turn 'em with arm around
Forward six and back you go
Those who can half sashay
Two and four ladies chain
Three quarter round you go
Head gents turn 'em with arm around
All join hands and circle left
Those who can go
Allemande left
Others whirlaway go
Right and left grand

Ed Fraidenburg, Midland, Michigan gives us
some interesting breaks.

Heads square thru and do sa do
Men run men trade
Partner trade wheel and deal
Left allemande

Head ladies chain
Heads partner trade and
One quarter more
Then partner trade and
One quarter more
Star thru pass thru star thru
Partner trade and
One quarter more
Right and left thru dive thru
Square thru three quarters
Left allemande

Heads lead right and
Circle to a line pass thru
Partner trade and one quarter more
Swing thru right and left thru
Circle four to a line
(With partner out of sequence)
Pass thru and
Round off and a quarter more
Round off double pass thru
Peel off cross trail
Left allemande

Heads lead right and
Circle to a line
Pass thru and round off
Peel off and cast off three quarters
Pass thru round off peel off and
Cast off three quarters
Left allemande

Heads lead right and circle to a line
Pass thru wheel and deal
Centers swing thru like a dixie daisy
Centers in and
Cast off three quarters
Pass thru wheel and deal
Centers swing thru like a dixie daisy
Centers in and
Cast off three quarters
Left allemande

Promenade the corner
Heads wheel around forward eight and back
Rollaway a half sashay
Round off and one quarter more
Left allemande

Heads pass thru and go around one
Into the middle right and left thru
Back up between those two pass thru
Wheel and deal girls turn thru
Then star thru substitute and
Bend both lines star thru dive thru
Substitute pass thru left allemande

MILL VALLEY SPECIAL

By Jack Olds, Mill Valley, California

Heads a half sashay
Heads lead right circle four
Two ladies break to a line of four
Pass thru wheel and deal
Face your partner go
Right and left thru
Star thru do sa do to ocean wave
Girls circulate men trade
Men circulate girls trade
Swing thru girls circulate
Swing thru men trade
Girls circulate twice
Box the gnat change hands
Left allemande

SINGING CALL*

DON'T THINK TWICE IT'S ALL RIGHT

By Danny Robinson, Winter Park, Florida

Record: Square Tunes # 124, Flip Instrumental
with Danny Robinson

OPENER, MIDDLE BREAK, ENDING

Four little ladies promenade inside the land
Pass your own swing the next lonesome man
Join hands circle left
Go walkin' round you know
Rollaway weave in and out you go
When the rooster crows at break of dawn
Do sa do promenade I'll be gone
You're the reason I'm traveling on
Don't think twice it's all right

FIGURE:

One and three
Right and left thru in time babe
*—Sides rollaway star thru
*—Slide thru pass thru
Tag the line babe
*—Cloverleaf then centers turn thru
Left allemande the corner
Do sa do that gal of mine
Swing the corner
Promenade I don't mind
You just kinda wasted my precious time
Don't think twice it's all right
*—(Alternate pattern)

Star thru double pass thru
Cloverleaf and do a substitute babe
Centers star thru cross trail thru

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

Bill Barton of Cornish Flats, New Hampshire sent in the three dances below and calls them Short Stinkers.

(36)

Heads cross trail thru
Separate around one to the middle
Pass thru split the ring
Separate and pass your own
Others cross trail thru
Left allemande

(36)

Heads cross trail thru
Separate go round the opposite
Pass home
Sides Frontier whirl and
Cross trail
Left allemande

(36)

Sides right and left thru
Heads cross trail thru
Separate go round the outside
Pass home
Sides cross trail thru
Left allemande

Here are a couple using Tag the Line. These were written by John Frerichmann, San Ramon, California.

JEANNIE TAG # 1

Head ladies chain
Heads lead right to a line
Pass thru tag line right
Wheel and deal swing thru
Tag line left wheel and deal
Swing thru tag line in
Pass thru wheel and deal
Centers star thru and cloverleaf
New centers star thru and cloverleaf
New centers swing thru
Spin the top cross trail
Left allemande

JEANNIE TAG # 2

Two and four right and left thru
Side ladies chain
Heads lead right to line
Pass thru tag line right
Wheel and deal
Do sa do to ocean wave
Tag line left wheel and deal
Star thru tag line in
Pass thru tag line out
All U turn back
Pass thru wheel and deal
Double pass thru centers in
Tag line zig zag swing thru
Spin the top
Eight hand ocean wave
Center ladies trade
All pass thru wheel and deal
Double pass thru centers in
Cast off three quarters
Pass thru tag the line cloverleaf
Left allemande

SECOND GUESS (45)

From an idea by Ruben Alcala
Second guessed by Bill Brown, Saratoga,
California

Head two ladies chain
Sides pass thru and
Promenade three quarters
While the heads
Square thru three quarters
Right and left thru the outside two
Dive thru
Square thru three quarters
(Eight chain thru position)
Left allemande

O K (47)

By Jeanne Moody, Salinas, California

One and three pass thru around one to a line
All star thru
Centers half square thru
Separate around one face the middle
New centers pass thru star thru
Right and left thru
Star thru dive thru
Centers square thru four hands
Separate around one face the middle
New centers pass thru
Left allemande

SINGING CALL*

TALK ABOUT GOOD TIMES

By Dick Houlton, Stockton, California

Record: Hi-Hat # 394, Flip Instrumental with
Dick Houlton

OPENER, MIDDLE BREAK, ENDING

Four ladies chain now
You turn the girl now
Join hands and circle left round you go
Four ladies roll a half sashay
Circle left around that way
You rollaway and weave around the ring
Talk about the good times
Lord sing about the good times
Do sa do once around promenade home
Sing about the good times
Yes talk about the good times
Well they're coming now
For me and for you

FIGURE:

Head couples square thru
Four hands around now
All the way round then do a do sa do
Why don't you swing thru
And then the boys run again
You're gonna hinge and trade
Well now the centers pass thru
Allemande left walk by one
Swing the next one promenade home
Sing about the good times
Lord talk about the good times
Well they're coming now
For me and for you

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

Here are some drills to illustrate CURLIQUE described on page 16.

One and three curlique
(same girl) **Cast off three quarters** (ocean wave)
Right and left thru
Cross trail thru
Allemande left

One and three square thru four hands
Out to the corner and curlique
Cast off three quarters
Right and left thru
Dive thru
Square thru three quarters
Allemande left

One and three right and left thru
Rollaway with a half sashay
Opposite lady curlique
Those who can star thru
Other two ladies chain diagonally
Turn her and face couple beside you
Star thru dive thru star thru
Right and left thru
Rollaway with a half sashay
Opposite lady curlique
Those who can star thru
Other two ladies chain diagonally
Turn her and face couple beside you
Star thru dive thru pass thru
Allemande left

(Single file circulates with curliques for positioning)

One and three square thru
With your corner slide thru
Right and left thru
Opposite lady box the gnat
Same girl curlique
Circulate one position
Circulate one more
Boys run right and left thru
Dive thru star thru
Half square thru with corner slide thru
Right and left thru
Opposite lady box the gnat
Same girl circulate
Circulate one position
****Cast off three quarters**
Right and left thru
Cross trail thru
Allemande
(or)
****Boys run right**
Allemande left

Heads lead right circle to a line
Pass thru California twirl
Right and left thru turn your girl
Opposite lady box the gnat
Same girl curlique
Circulate one position
Circulate one more
Face your partner star thru
Square thru three quarters
Allemande left

Larry McBee, Etiwanda, California, says he finds the three offerings below fun when used as openers for a tip.

Couples one and three do a U turn back
Now separate go round just one
Come into the middle and turn thru
Left allemande

One and three swing thru
Girls trade boys trade
Box the gnat go
Right and left thru other way back
As a couple lead to the right then
Left allemande

Sides rollaway half sashay
Star thru across the way
California twirl then pass thru
Swing thru the outside two
Boys run right then
Wheel and deal
Left allemande

DILLY

By George Caudill, Garden Grove, California
Heads right and left thru
Same two grand square
Sides face grand square
Heads cross trail thru
Allemande left

SINGING CALL*

SUMMER AFFAIR

By Nate Bliss, San Bernardino, California
Record: Windsor # 4946, Flip Instrumental with Nate Bliss
OPENER, MIDDLE BREAK, ENDING
Walk around your corner alone
See saw round your own
Circle to the left for me
Allemande left allemande thar
Go forward two and star
Men back in a right hand star
Shoot that star four ladies chain
Three quarters round the ring
Roll promenade her for me
It was just a summer affair
With everyone there
But honey you were there to swing me
FIGURE:
One and three go right and left thru
While the sides square thru
Heads promenade half way
Split the outside two
Around one you do
Star by the right in middle of town
Allemande left the corner girl
Do sa do your own
Swing the corner lady promenade
It was like a trip to the stars
To Venus and Mars and
Honey you were there to dance with me
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

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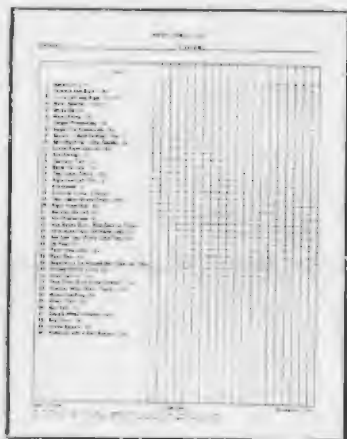
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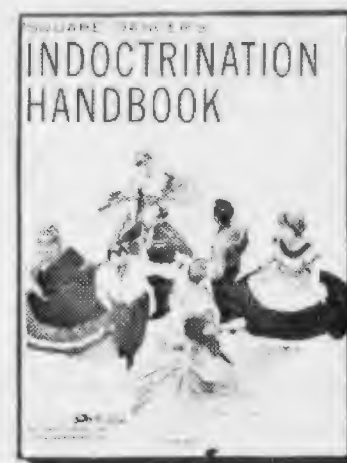
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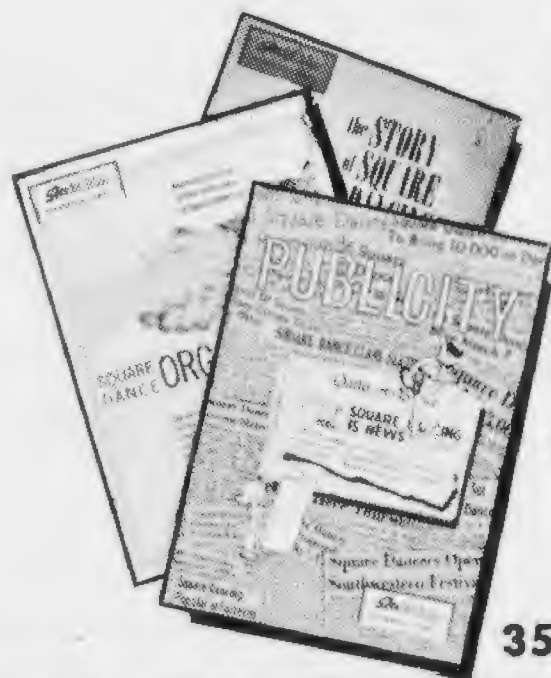
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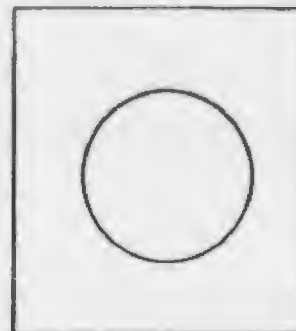
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(Cue band by Don Armstrong)

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CALLER of the MONTH



Ken Anderson—Newtonville, N.Y.

IN 1956 KEN ANDERSON WAS INVITED to join
 a square dance club in Cedar Rapids, Iowa.
 He went with some reluctance but from that
 night on he knew square dancing was for him.
 He took some lessons and then tried calling.
 Soon after he was transferred to another town
 with no square dance club so he started one.

In 1957 Ken moved to Burlington and
 called for several years in southeast Iowa.

By 1965 he was thoroughly involved in
 square dancing, calling six nights a week
 while holding down a regular job. Later that
 year he made a tour to the New England area.
 This determined him, with encouragement
 from his Massachusetts friend John Hendron,
 to move to the East and try calling profes-
 sionally.

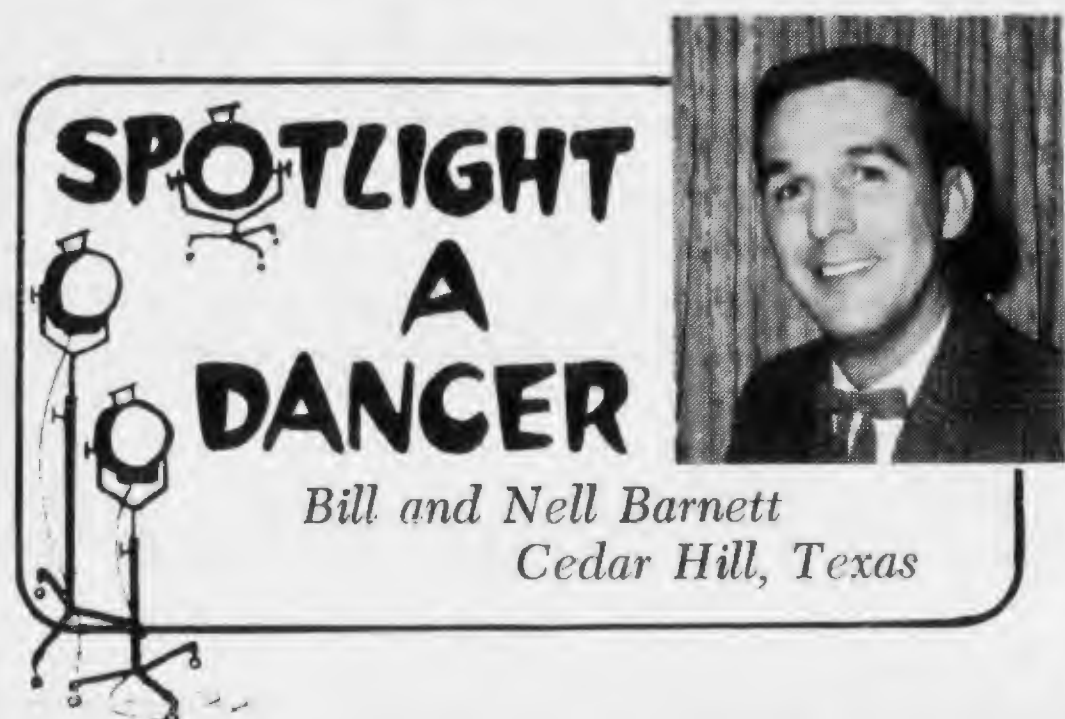
During Ken's last six months in Iowa the
 tragic explosion at Keokuk occurred, where 21
 of his close square dance friends were killed.
 He also decided to give up calling but during
 the next months, working with the Keokuk
 disaster committee, he found that he could not
 stop participating in an activity where the
 people were so thoughtful when things were
 so bad.

When Ken did move to New York in early
 1966 the recent publicity gained him a warm
 welcome from the square dancers there. "It
 has proven to be the best move of my life,"
 says Ken, "I am now calling an average of 28
 dances a month."

Ken has workshops called KA Squares,
 meeting once each month. He calls for three
 clubs and teaches one beginning class. He has
 recorded on several labels and in December,
 1969, he and John Hendron started a label of
 their own—Jay-Bar-Kay Records. He sponsors
 five weekends a year at Hidden Valley Dude
 Ranch in the Adirondacks and has worked on

the staffs of several other institutes. In 1971 he will be part of a new Grand Jubilee Festival in Boston.

Ken's wife, Doris, and their two children are part of the team.



THIS PAST MONTH so many *dancers* have sent in the name of Bill Barnett that, regardless of the fact that Bill is a caller, we felt that we should spotlight him in this column. Evidently Bill has been more than just a caller, he's obviously been an inspiration to the many Texans who enjoy his calling talents. Actually the Barnetts only started their square dance careers in 1965, and Bill took his first stab at calling a year later. As recently as January last year Bill became the caller for a new club, "The Cotton Pickin' Squares" in Grand Prairie, Texas.

For the past two years Bill has been suffering from a little known disease with the result that slowly it has become necessary for him to have help in holding the microphone and in placing the needle on the record, and more recently he's been doing his calling from a wheelchair. Despite his handicap, his voice has remained strong and exciting, and this past spring he has written and recorded on the Longhorn label a dance entitled "Why Don't My Dog Bark When You Come Around?" (LH-181)

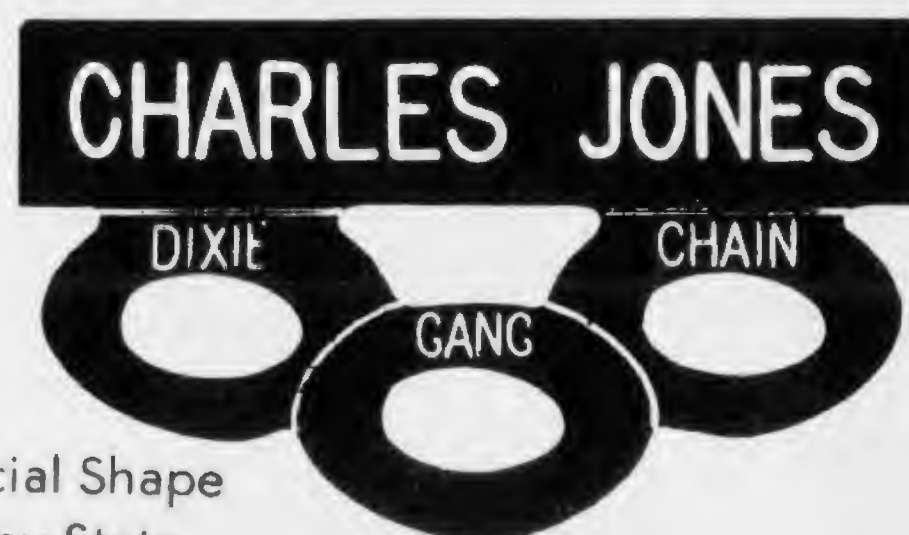
Recently Bill was awarded the highest honor given by the North Texas Square Dancers Association, the "President's Award" for outstanding support and contribution to the square dance activity during the past year. It is because of his determination to provide square dancing pleasure for his many friends that we salute Bill and his wife Nell this month and put them in the Spotlight.

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Square Dance Date Book

Sept. 4-6—Big Foot Square Dance Jamboree, Happy Camp, Calif.

Sept. 4-7—9th Square 'n' Round-Up, Britannia Hotel, Lake of Bays, Muskoka, Ont., Canada

Sept. 4-7—2nd Ann. Alberta Fed. Whoop-Up Convention 70, Wilson Junior High Audit., Lethbridge, Alberta, Can.

Sept. 5-6—7th Ann. Central Coast Square Affair, Veterans Mem. Bldg., San Luis Obispo, Calif.

Sept. 5-7—Ozark Fall Festival, Camdenton, Mo.

Sept. 6—Ann. Romeo Peach Festival S/D, Youth Center, Romeo, Mich.

Sept. 9—Merri-Macs Square Dance Week Celebration, Hellenic Community Ctr., Norfolk, Va.

Sept. 11-12—2nd Ann. Land of the Sky Festival, Asheville, N.C.

Sept. 11-12—1970 Walnut Festival S/D, Walnut Creek, Calif.

Sept. 11-13—2nd Ann. Wash. State Fed. Leadership Seminar, Singing Hills Ranch, CleElum, Wash.

Sept. 12—Buggy Spring Stomp, Elk Mountain, Wyo.

Sept. 12—3rd Ann. Cape Fear Round Up, Massey Hill Recr. Ctr., Fayetteville, N.C.

Sept. 12-26—2nd Ann. Septemberfest S/D Festivals, Gilbertsville and Aurora, Ky.

Sept. 13-19—National Square Dance Week, Victoria, B.C., Canada.

Sept. 19—George and Mary Woods Night during Canadian National Square Dance Week, Trail, B.C., Canada

Sept. 19-20—Ann. Prairie Schooners Festival, Sidney, Nebraska

Sept. 20—2nd Ann. Red Garter Starter, St. Columbkille Church, Papillion, Nebr.

Sept. 24-26—9th Delaware Valley S/D Conv., Bellevue-Stratford Hotel, Philadelphia, Pa.

(Don't stop now, more dates page 62)



Kip Garvey Calling:

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JK 107—"Rain Drops Keep
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JK 108—"When My Baby Smiles
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JK 109—"We're Gonna Get
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JK 110—"Enough To Go Around"



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(DATEBOOK, continued)

- Sept. 25—Moonlighters Ann. Harvest Ball,
Munic. Hall, Fredericksburg, Ia.
Sept. 25-26—4th Ann. San Joaquin Valley
Fun Fest., County Fairgrounds, Stockton,
Calif.
Sept. 25-26—11th Ann. Dixie Jamboree,
Montgomery, Alabama
Sept. 25-26—Utah State Fall Festival,
Ogden, Utah
Sept. 26-27—5th Ann. Western Nebr. Callers
Clinic, Promenade Hall, No. Platte, Nebr.
Sept. 27—Buckwheat Festival Square Dance,
Nat'l. Guard Armory, Camp Dawson, W.Va.
Sept. 30-Oct. 4—Oktoberfest U.S.A.,
La Crosse, Wisc.
Oct. 3-4—21st Ann. Western S/D Festival,
Quadrangle Club House, Laramie, Wyo.
Oct. 9-11—14th Ann. Santa Clara Valley S/D
Assn. Jubilee, Santa Clara Valley Fair-
grounds, San Jose, Calif.
Oct. 10—Blue Water Swingers Fall Festival,
Lake Havasu City, Ariz.
Oct. 10—2nd Annual Callers Cotillion,
Sterl Hall, Abilene, Kansas

(LETTERS, continued from page 3)

outrageous misrepresentation of square dancing that it has been my misfortune to see. The costumes were quite different from the usual neat, trim clothing of square dancers and the antics of the dancers were outlandish. I cannot think of anything which could possibly do more damage to the public image of square dancing than something like this.

Sam Rolph
Sun City, Calif.

It is a continuing battle to get those outside the world of square dancing to present square dancing well in a program of this sort. The producer would have had to depend upon the caller for the presentation in this case and it was too bad not to have had a better representation. — Editor.

Dear Editor:

I have just graduated a class of 32 at a new club called the Ashley Keen-agers in West Palm Beach. One member of the group is Harry Fisher, 87 years (young) and who had never taken a square dance lesson in his life. He did not miss one session of the 30-week

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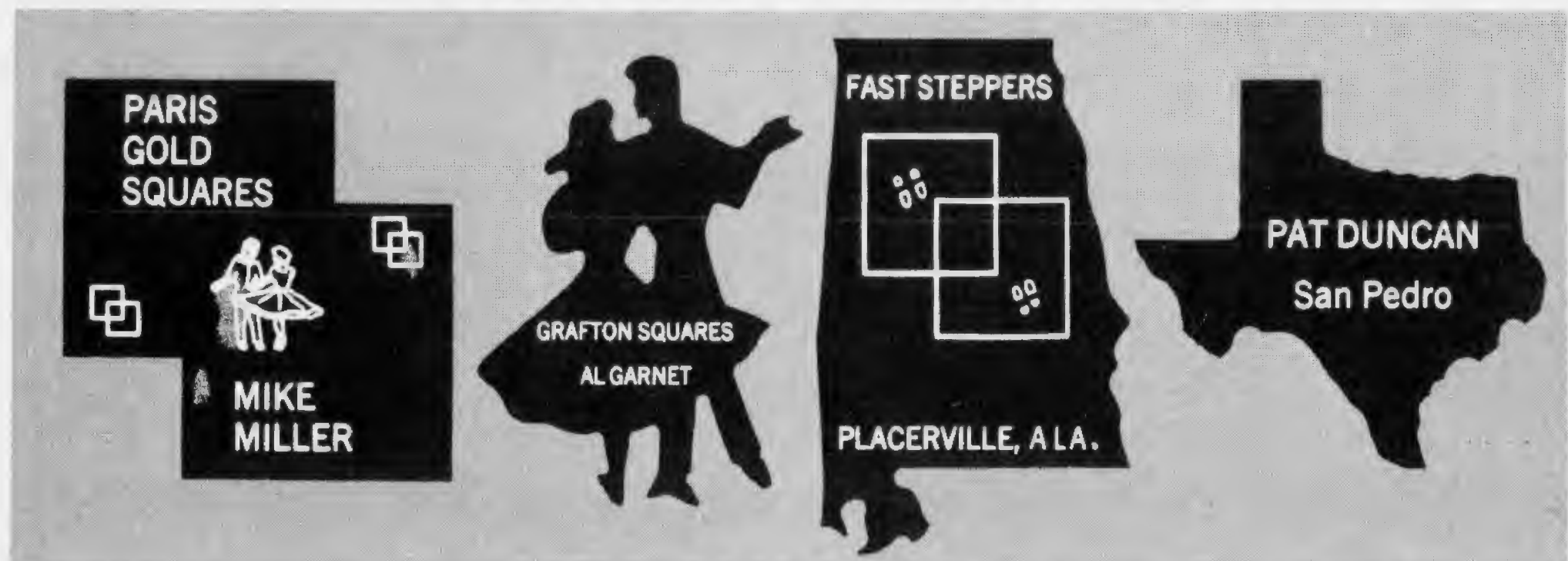
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course. In addition he bowls, golfs and finds time for a good game of pool. I wonder if any readers of Square Dancing know of anyone dancing regularly who is as old or older than Harry.

The 50-Basic Lesson Course has certainly done wonders here in South Florida. Many semi-retired and retired folks are finding out about the happy hours of fun and friendship which this activity can bring. We are now starting another new class in Boynton Beach and have 38 enrolled. And this is in the sum-

mer months when usually there is not too much action in classes.

Many thanks for the spread on Colin Walton as Caller of the Month. He taught me the basics of calling at his school two years ago. The "Tiny Limey" is certainly well-liked down here.

Tom O'Brien, Jr.
Lake Worth, Fla.

Dear Editor:

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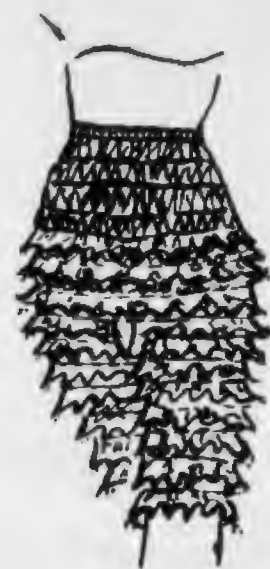
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too many gimmicks and also some of our long time basics done different ways.

This was pointed up at a recent dance. For years in our locality for the Thar Star we have been doing a Right and Left before we do the backup star. At this dance we were informed that this Right and Left frequently should be omitted.

After the dance I stayed and had a friendly talk with the caller. During our talk he produced your 1967 Basic Movement book and, turning to number seven, he showed me that

no mention was made there that the Right and Left movements were a necessary part of Thar Star. Can you please clear this up for us?

Clifford C. Seifert
Avon Park, Fla.

Among the many changes that have come into the square dance picture one of the most noticeable is a switch to descriptive calling. Not too many years ago we could count some 20 or 30 different Allemande breaks, including the Allemande Thar Star. With the advent of "hash" calling parts of calls were picked up and dancers became accustomed to dancing bits of this

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call, parts of that. The old Allemande Thar had a person make a backward Thar Star with the second and fourth ladies he met. Then, as dancers became more flexible, callers discovered that any time two dancers met with a left arm-hold while on the outer perimeter of a square, they were in a position to move into a Thar Star, so they began using it that way. — Editor.

Dear Editor:

Several months ago I subscribed to your magazine and became a Charter Member of

your organization. I am enjoying my magazines.

With this membership I received a gift certificate for some records. I sent for seven of them. I am playing them now and I have thoroughly enjoyed them. I feel that just by listening I have been helped in my dancing. We danced with the records at the club one night; it was quite a challenge and a lot of fun.

W. E. Hacke

Roanoke, Va.

(More letters page 70, by gum)

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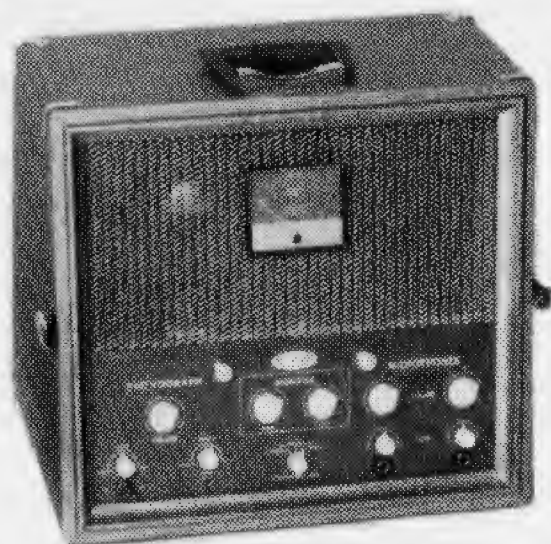
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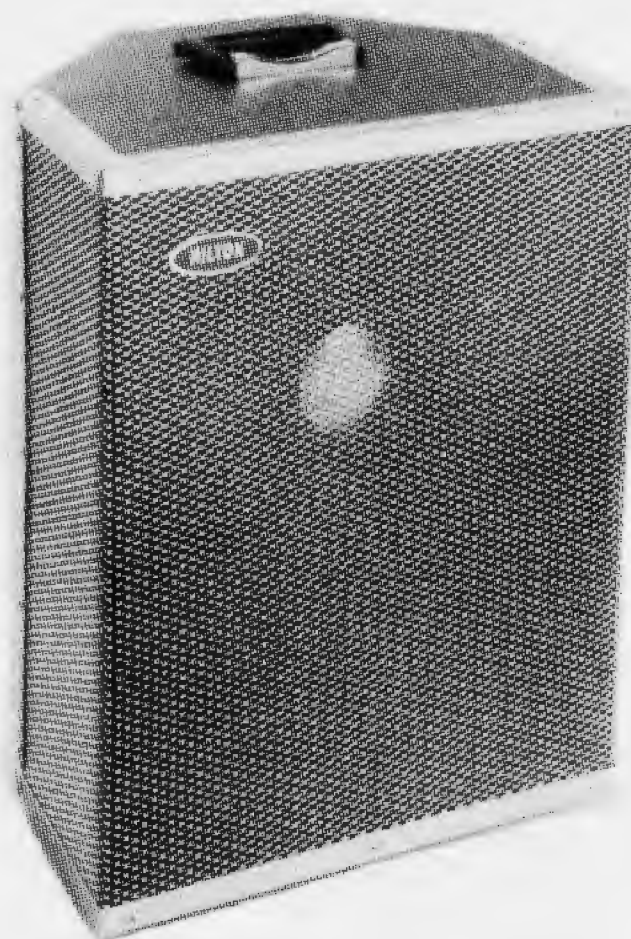
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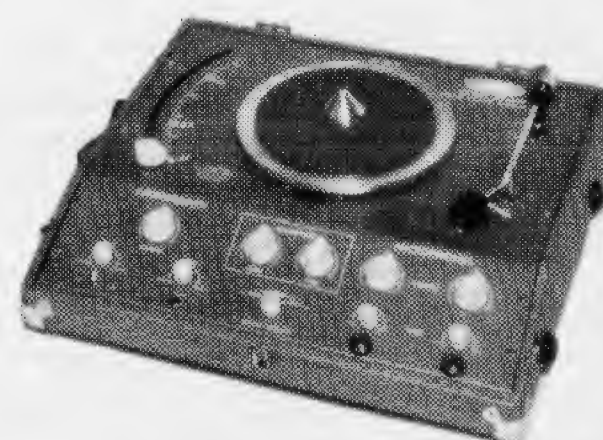
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PLEASE NOTE OUR NEW ADDRESS AND TELEPHONE NUMBER!

Dear Editor:

Square dancing has not been doing so well in our area for several years. I thought perhaps I could get an answer by sending out a questionnaire which I did, to 40 States, and received answers from 20. One question was, "How often do your clubs dance?" Fourteen out of the 20 replies said twice per month. However, I received a report from San Diego, Calif., which reported most clubs dance every week. Since square dancing seems to have been very successful there and in California generally would you please tell us how often California as a whole dances?

C. J. Clark
Memphis, Tenn.

Most people feel that an ideal situation is to be able to dance once a week. In some communities where there is a limited activity and perhaps only one or two clubs, this means that the club itself would probably meet on a weekly basis. However, in an area like Los Angeles where there are hundreds of clubs, the dancers may belong to as many as six or eight, meeting on different nights of the week. In the northern part of our state there is more square dancing on the weekend and workshops are often the major activity during the week. Much depends on what night of the week a hall is available; how frequently the dancers themselves want to meet; and the amount of dancing in the area itself. The formula would seem to be utter flexibility to meet the needs of individual dancers in a given area. — Editor.

Dear Editor:

Compliments on your Grundeen cartoon on the June SQUARE DANCING magazine. Very clever.

Pat and Bill Bliss
Fort Lauderdale, Fla.

Dear Editor:

Square dancing is falling away in this dis-

trict—why, I do not know. However, there are some who will stay with it and dance in homes if the clubs fold up . . .

We find your 1968 record very good; all the calling on it is very clear. I am sure the 1970 record will be just as good.

Evans Furnival
Powell River, B.C., Canada

Dear Editor:

I enjoy every copy of SQUARE DANCING and am a member of American Square Dance Society, even tho' I had my wallet stolen with my membership card in it.

Keep up the good work of promoting Square Dance Week. A great many of our clubs will be dancing in our shopping areas on Friday, Sept. 11, to help in this promotion . . .

Leo Pinch
Past-President Western
Square Dance Assn.
Alhambra, Calif.

Dear Editor:

We are enjoying the covers by Gene Anthony on the current Square Dancing Magazines. How about having some of the lady callers—Gloria Roth, Osa Mathews, Ruth Stillion, etc.?

Bill and Marion Matthews
Sydney, Australia

Dear Editor:

Printing the number over the calls in the Workshop, indicating the highest basic contained in the call, is a good idea. Keep it up.

Edward A. Bratt
Rockford, Ill.

Dear Editor:

I especially like the idea of the Limited Basics. I think there is a place for it in our movement. Many callers think it would be boring to work with it but as a caller I find it

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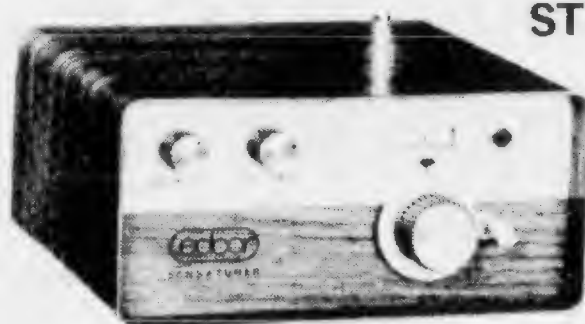
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more of a challenge to work out tips without putting the newer basics in.

George Pulju
Dundas, Minn.

Dear Editor:

Please continue to show latest calls such as Relay the Top, Boomerang, etc. etc. Those figures were most helpful.

Ernest Santemma
Hempstead, N.Y.

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GERALD CALHOUNE

A former president of the Oklahoma State Federation of Square Dance Clubs (1962 and 1963) and a long time enthusiast of this activity, Gerald Calhoun passed away suddenly as a result of a heart attack on June 20. His many square dance friends in Oklahoma and in all parts of the square dancing world join in extending their deep sorrow to members of the Calhoun family.

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SINGING CALLS

CASEY JONES — Top 25210

Key: F Tempo: 139 Range: HC
Caller: Ray Bohn LC

Synopsis: (Break) Four ladies chain across — chain back — do sa do corner — see saw partner — left allemande — weave — swing — promenade (Figure) Four ladies promenade inside — swing partner — head (side) couples right and left thru — star thru — square thru five hands — corner swing — promenade.

Comment: An extremely fast tempo instrumental and a standard easy dance pattern.

Rating: ☆☆

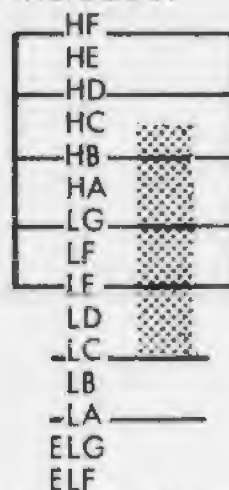
DEED I DO — Rockin' "A"

Key: A Tempo: 124 Range: HC
Caller: J. P. Jett LA

Synopsis: (Break) Allemande — turn thru — men star left — star promenade — ladies backtrack one time — partner right — allemande — right and left grand —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

promenade (Figure) Four ladies chain — head (side) ladies chain — heads (sides) star thru — pass thru — do sa do ocean wave — swing thru — box the gnat — pull by — swing — promenade.

Comment: The dance is standard but a good instrumental and a tune that is fun to sing will sell this record. Rating: ☆☆

GOING HOME — Roamin' 101

Key: G **Tempo:** 121 **Range:** HG
Caller: Ron Mortis **LD**

Synopsis: (Break) Allemande corner — right hand round right hand girl — left hand round partner — four men star right once around — allemande — grand right and left — do sa do partner — promenade (Figure) Four ladies grand chain — heads (sides) promenade half way — lead right — circle — break make a line — forward up and back — star thru — eight chain three — swing number four — allemande new corner — come back one promenade.

Comment: The music sounds very much like the traditional hoedowns and could be used as such. The tempo is quite slow. The dance pattern is standard. Rating: ☆+

SWING LOW SWEET CHARIOT — Lore 1116

Key: C **Tempo:** 127 **Range:** HA
Caller: Jack Cloe **LG**

Synopsis: (Break) Circle — allemande — do sa do — men star left — turn thru — allemande — do sa do — promenade (Figure) Heads (sides) promenade half way — sides (heads) right and left thru — star thru — square thru three quarters — allemande — weave — do sa do — corner promenade.

Comment: This instrumental takes a good ap-

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey in mid-August.

SINGING CALLS

Rain Drops Keep Fallin'	Jay Bar Kay 107
Release Me	Wagon Wheel 118
Morning Of My Mind	Blue Star 1866
That's A No No	Windsor 4937
Mary Ann	Kalox 1107

ROUND DANCES

April	Hi-Hat 872
Cheatin' Heart	Hi-Hat 874
You Are Love	Grenn 14134
Twinkle Waltz	Belco 237
It All Depends On You	Hi-Hat 871

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Dick Waibel

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"Eight More Miles To Louisville".....	SC 536
"Put Your Arms Around Me".....	SC 535
"I Feel Better".....	SC 534
"Old Rocking Chair".....	SC 533
"Banjo Pickers Ball".....	SC 532
"Call Me Up".....	SC 531
"Ma".....	SC 530
"Promises, Promises".....	SC 529
"Indians".....	SC 528
"No No Nora".....	SC 527

HOEDOWNS

"Beaumont Rag"/"Ole Joe".....	SC 307
"One, Two, Three, Four"/"More and More".....	SC 306

ROUNDS

"Who Stole My Gal"/"By The Numbers".....	SC 17
"Pied Piper"/"Elani Two-Step".....	SC 16
"Shinbone"/"Toot Toot".....	SC 15

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proach in the rhythm pattern but the key selection puts it in a range that will be too low for some callers. The dance is standard.

Rating: ☆+

I'LL SWING HER IF SHE'LL LET ME —

Lore 1117

Key: C Tempo: 126 Range: HC
Caller: Johnny Creel LC

Synopsis: (Break) Circle — allemande — promenade — heads (sides) wheel around — right and left thru — pass thru — bend the line — right and left thru — cross trail — allemande — promenade (Figure) Heads (sides) promenade half way — right and left thru — star thru — square thru three quarters — do sa do — swing thru — boys run — wheel and deal — swing corner — promenade.

Comment: Good danceable music and an active dance.
Rating: ☆☆

JUST YOU AND ME — Hi-Hat 392

Key: C Tempo: 128 Range: HC
Caller: Francis Zeller LC

Synopsis: (Break) Join hands — circle — go round corner — see saw partner — men star right — corner left allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade half way — down middle right and left thru — rollaway — slide thru — swing thru — boys trade — box the gnat — right and left thru — dive thru — pass thru — corner swing — promenade.

Comment: Excellent smooth music and a fast moving standard routine.
Rating: ☆☆+

RED RED ROBIN — Grenn 12115

Key: E Flat Tempo: 130 Range: HD
Caller: Singin' Sam Mitchell LC

Synopsis: (Break) Allemande — allemande thar — shoot star — allemande thar — shoot star — right and left grand — promenade (Figure) Heads (sides) promenade halfway — right and left thru — star thru — pass thru — right and left thru — dive thru — pass thru — allemande — do sa do — swing corner — promenade.

Comment: A lively instrumental that seems even faster with a wordy song but the dance

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is easy and dancers will have no trouble keeping up and should enjoy it.

Rating: ☆☆☆+

THERE'S ENOUGH TO GO AROUND —
MacGregor 2066

Key: F and G Tempo: 129 Range: HD
Caller: Arnie Kronenberger LC

Synopsis: (Break) Allemande — do sa do — circle — allemande — allemande thar — shoot star full around — pull corner by — allemande — promenade (Figure) Heads (sides) lead right circle to a line — pass thru — bend the line — star thru — pass thru swing — allemande — right and left grand — promenade. (Uses basics thru 47.)

Comment: Well played music. A danceable tune and standard dance routine. Rating: ☆☆☆

I WANT A GIRL — Top 25208

Key: A Tempo: 128 Range: HC
Caller: Paul Hartman LC

Synopsis: (Break) Ladies chain — circle — roll-away — circle — rollaway — weave — do sa do — promenade (Figure) Heads (sides) promenade half way — lead right circle to a line — right and left thru — two ladies chain — ladies lead dixie style — all eight circulate — allemande — promenade.

Comment: Here's an excellent instrumental that callers can use for the traditional dances to this tune and this new contemporary pattern will keep your dancers on their toes.

Rating: ☆☆☆+

BOTH SIDES OF LOVE — Grenn 12119

Key: A Tempo: 130 Range: HB
Caller: Ron Schneider LD

Synopsis: (Break) Four ladies chain three quarters — chain back — join hands — circle left — ladies in — men sashay — allemande — grand right and left — promenade partner (Figure) Head (side) couples promenade three quarters — sides (heads) right and left thru — pass thru — do sa do — swing thru — boys run right — bend the line — slide thru — square thru three hands — meet corner — swing — promenade.

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Comment: A smooth tune with light lead and a contemporary dance pattern. Rating: ☆☆☆+

GLORY HALLELUJAH — Bogan 1228

Key: G Tempo: 128 Range: HB

Caller: Keith Thomsen LB

Synopsis: (Break) Ladies promenade inside — box the gnat — swing — circle — allemande — weave — do sa do — promenade (Figure) Heads (sides) square thru — do sa do — boys spin chain thru — down the line — girls circulate — turn thru — allemande — pass partner — swing — promenade.

Comment: This tune has been used several

times over the years and this instrumental was used not too many years back but here it is with an up dated figure. Rating: ☆☆☆+

HOME TOWN SWEETHEART — Blue Star 1873

Key: F Tempo: 126 Range: HC

Caller: Marshall Flippo LC

Synopsis: (Break) Circle — California twirl — partner trade — gents star left — do sa do — allemande — promenade (Figure) Ladies chain — heads (sides) promenade half way — right and left thru — slide thru — pass thru — right and left thru — pass thru — U turn back — swing — allemande — promenade.

THE INDOCTRINATION HANDBOOK

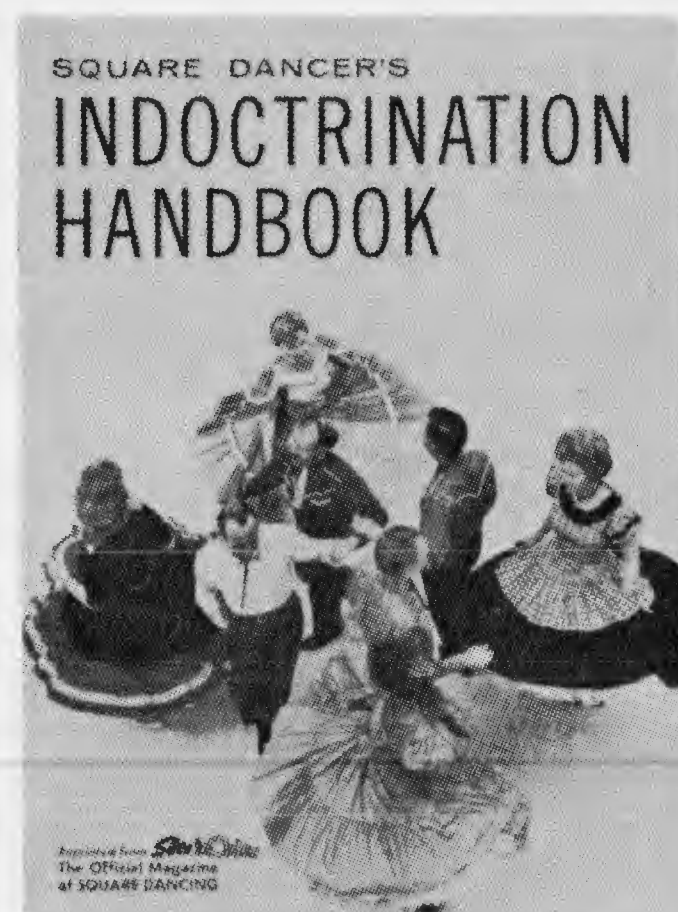
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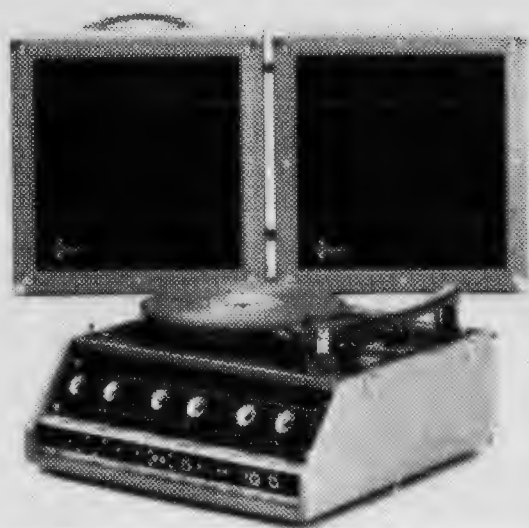
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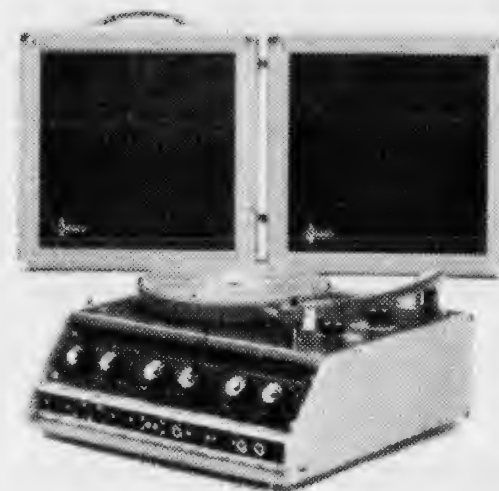
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Comment: A good tune and an easy dance with
typical Flippo timing. **Rating:** ☆☆

PUT YOUR ARMS AROUND ME — Scope 535

Key: D **Tempo:** 123 **Range:** HC
Caller: John Winton **LC**

Synopsis: (Break) Ladies chain — rollaway —
swing — allemande — allemande thar — slip
the clutch — allemande — weave —
promenade — (Figure) Heads (sides)
promenade halfway — star thru — Frontier
whirl — do sa do — swing thru — girls
circulate — boys trade — star thru — Frontier
whirl — cross trail — swing corner —

promenade.

Comment: A very slow tempo version of a tune
used many times before. Music is quite
danceable and the routine has close timing.

Rating: ☆☆

HEART ACHES BY THE NUMBER — Pilgrim 1002

Key: F **Tempo:** 124 **Range:** HB
Caller: Dan Hanhurst **LD**

Synopsis: (Break) Circle — ladies chain three
quarters — rollaway — circle — allemande —
right and left grand — do sa do — promenade
(Figure) Heads (sides) promenade halfway
— right and left thru — square thru — do sa

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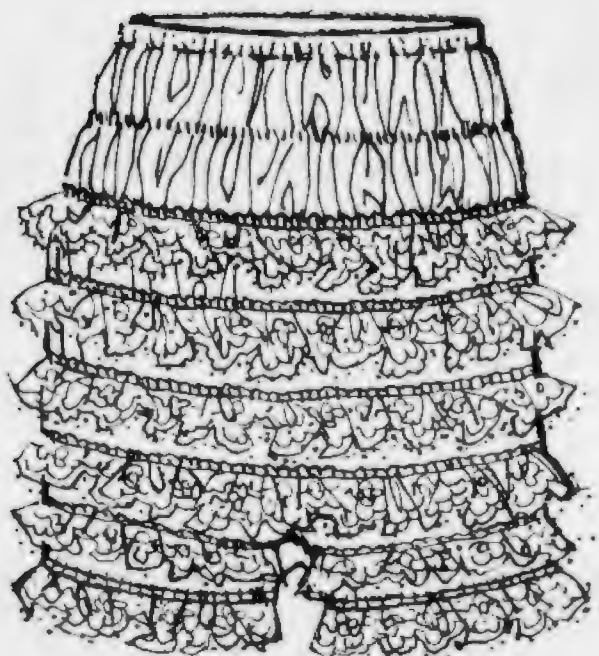


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do — swing thru — boys trade — turn thru —
allemande — do sa do — promenade.

Comment: A standard tune and a very well played instrumental. The standard figure has close timing.

Rating: ☆☆

FOUR LEAF CLOVER — Swinging Square 2352

Key: A Flat Tempo: 129 Range: HA

Caller: Harry Tucciarone Jr. LA

Synopsis: (Break) Allemande — allemande thar — boys back up — shoot star to another thar — shoot star — right and left grand — promenade (Figure) Heads (side) slide thru — square thru three hands — out to corner — do sa do — spin chain thru — eight circulate — turn thru — allemande left corner — do sa do partner — swing corner — promenade.

Comment: A good instrumental of a tune used many times before and a close timed active dance.

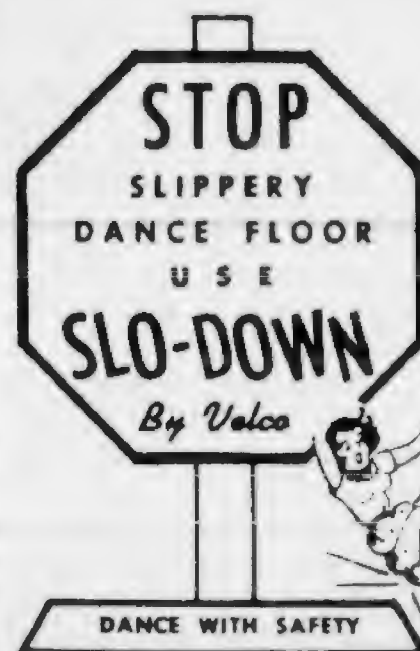
Rating: ☆☆

ENOUGH TO GO AROUND — Jay-Bar-Kay 110

Key: G and A Flat Tempo: 128 Range: HD

Caller: John Hendron LB

Synopsis: (Break) Ladies chain — circle — allemande — allemande thar — shoot star —



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left thru — dive thru — pass thru — square
thru three quarters — allemande — do sa do
— promenade.

Comment: Well played music and a standard
dance routine.

Rating: ☆☆☆+

WHEN BOBBY SANG THE BLUES —

Square Tunes 126

Key: B Flat Tempo: 132 Range: HB

Caller: Bob Dubree LB

Synopsis: (Break) Ladies chain — chain back —
circle — allemande — weave — do sa do —
promenade (Figure) Heads (sides) square
thru — right hand star — heads star left —
same two do sa do — swing thru — boys
trade — turn thru — allemande — promenade.

Comment: A good piece of country music and
an active dance.

Rating: ☆☆☆

GIRL I ADORE — Windsor 4945

Key: C Tempo: 127 Range: HC

Caller: Bill Martin LC

Synopsis: (Break) Do sa do corner — pass
partner — right hand around right hand lady
— left hand round partner — men star right
— left allemande corner — weave — do sa do
— promenade (Figure) Heads (sides)
promenade halfway — sides right and left
thru — square thru four hands — do sa do —
eight chain four — swing corner — promenade.

Comment: A lively tune and a good standard
dance routine.

Rating: ☆☆☆+

SEVEN LONELY DAYS — MacGregor 2069

Key: F and G Tempo: 126 Range: HC

Caller: Bob Page LC

Synopsis: (Break) Grand square — allemande —
weave — do sa do — promenade (Figure)
Ladies chain three quarters — heads (sides)
promenade half way — right and left thru —
star thru — pass thru — do sa do — square
thru three quarters — swing — promenade.

Comment: A good tune and a well timed dance

routine. Cue words (for getting into grand
square) at middle break and intro should be
learned from called side of record.

Rating: ☆☆☆

EIGHT MORE MILES TO LOUISVILLE —

Scope 536

Key: D Tempo: 126 Range: HB

Caller: George Work LD

Synopsis: (Break) Do sa do corner — see saw
partner — men star right — allemande —
partner right — men star left — partner right
— allemande — right and left grand —
promenade (Figure) Heads (sides) cross trail
U turn back — star thru — pass thru — round
one — square thru — box the gnat — do sa do
— allemande — right and left grand —
promenade.

Comment: A wordy tune but well played and
fast moving standard dance.

Rating: ☆☆☆

CAB DRIVER — Blue Star 1874

Key: C Tempo: 123 Range: HD

Caller: Bob Fisk LG

Synopsis: (Break) Circle left — reverse back
single file — girls back track — turn thru —
allemande — weave — do sa do — promenade
(Figure) Heads (sides) promenade half way
— pass thru — cloverleaf — pass thru —
do sa do — ocean wave — swing thru — girls
trade — turn thru — allemande — promenade.

Comment: A well played instrumental and a
good tune except it has some notes that go
quite low. Callers with naturally low voices
will have no problem and it is a good dance
routine.

Rating: ☆☆☆+

POOR BOY — MacGregor 2070

Key: C Tempo: 131 Range: HB

Caller: Al Eblan LC

Synopsis: (Break) Do sa do corner — see saw
partner — men star right — allemande —
do sa do — allemande — weave — do sa do
— promenade (Figure) Heads (sides) lead
right circle to a line — pass thru — wheel and
deal — double pass thru — first left — second
right — right and left thru — cross trail —



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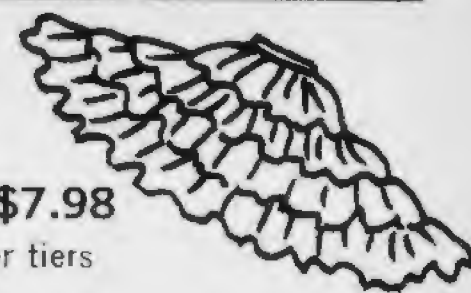
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corner do sa do — swing — promenade.
Comment: A well played and lively instrumental of a good tune. The routine is quite danceable.

Rating: ☆☆

STEP TO THE REAR — Pulse 1002

Key: D Tempo: 128 Range: HB
Caller: Jim Mayo LA

Synopsis: (Break) Allemande — allemande thar — shoot star full around — corner box the gnat — do sa do — weave — swing — promenade (Figure) Heads (sides) right and left thru — square thru — double swing thru

— do sa do — eight circulate — swing corner — allemande — promenade.

Comment: An excellent recording and a fast moving standard dance.

Rating: ☆☆

DON'T THINK TWICE IT'S ALL RIGHT — Square Tunes 124*

Key: D Tempo: 129 Range: HA
Caller: Danny Robinson LA

Synopsis: Complete call printed in Workshop.
Comment: A country tune well played in country style. The dance is contemporary closed timed and active.

Rating: ☆☆☆+

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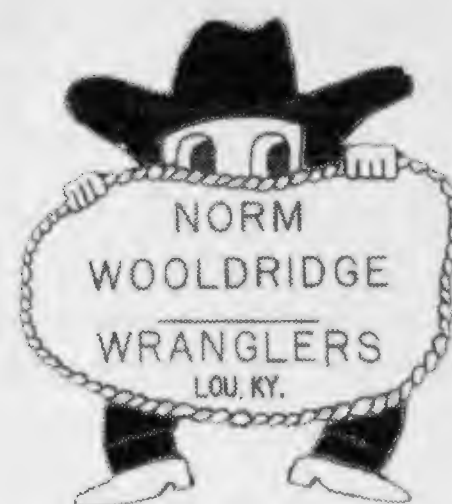


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SUMMER AFFAIR — Windsor 4946*

Key: D Tempo: 124 Range: HC
Caller: Nate Bliss LC

Synopsis: Complete call printed in Workshop.

Comment: A smooth flowing dance and an
excellent instrumental.

Rating: ☆☆☆+

AS TIME GOES BY — MacGregor 2068

Key: A Flat and B Flat Tempo: 125 Range: HC
Caller: Tommy Stoye LA

Synopsis: (Break) Circle — allemande — weave
— do sa do — men star left — partner right
— allemande — promenade (Figure) Heads

(sides) square thru — do sa do — swing thru
— men run — couples trade — bend the line
— star thru — rollaway — swing corner —
promenade.

Comment: A fine instrumental and a danceable
routine. Word meter will take practice to fit it
to the music.

Rating: ☆+

WE'RE GONNA GET TOGETHER — Jay-Bar-Kay 109

Key: A Flat Tempo: 129 Range: HC
Caller: Phil Adams LD

Synopsis: (Break) Ladies chain — circle —



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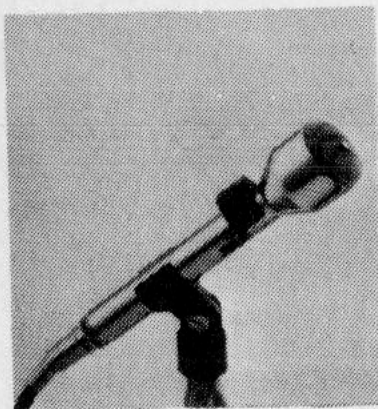
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allemande — allemande thar — shoot star — box the gnat — pull by — allemande — do sa do — promenade (Figure) Heads (sides) star thru — pass thru — swing thru — boys run — couples circulate — wheel and deal — dive thru — square thru three quarters — allemande — do sa do — swing corner — promenade.

Comment: A lively instrumental and a close timed fast moving dance route.

Rating: ☆☆

MARY ANN — Kalox 1107*

Key: C

Tempo: 127

Range: HB

Caller: C. O. Guest

LC

Synopsis: Complete call printed in Workshop.

Comment: Good music and an unusual dance that is a real smoothie.

Rating: ☆☆☆

TENNESSEE BIRD WALK — Pilgrim 1001

Key: C

Tempo: 133

Range: HB

Caller: Arnie Kanash

LD

Synopsis: (Break) Do sa do corner — see saw partner — circle — allemande thar — shoot star full around — partner pull by — allemande — promenade (Figure) Ladies promenade — swing — allemande — do sa do — men star left — partner turn thru — allemande — pass one — swing — promenade.

Comment: A currently popular tune and good music. The dance is standard but phrasing and meter is unusual so callers will have to practice to fit the words to the music.

Rating: ☆+

SMOKE ON THE WATER — Swinging Square 2351

Key: F

Tempo: 128

Range: HD

Caller: Gene Pearson

LC

Synopsis: (Break) Allemande — daisy chain — allemande thar — slip clutch — skip one girl — allemande — do sa do partner — promenade (Figure) Heads (sides) promenade three quarters — right and left thru — pass thru — circle four — sides make a line — up and back — right and left thru — star thru — pass thru — swing corner — allemande new corner — promenade.

CERTAIN HITS in NEW RELEASES!

No. 4949 "There's A Great Big Beautiful Tomorrow"

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No. 4950 "Anybody Going To San Antone"

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Comment: A standard tune and a good dance-able routine.

Rating: ☆☆

COUNTY JAIL — Square Tunes 125

Key: B Flat Tempo: 129 Range: HB
Caller: Bill Bryan LB

Synopsis: (Break) Circle — allemande — do sa do — men star left — weave — swing — promenade (Figure) Heads (sides) square thru — do sa do — swing thru — girls trade — boys trade — boys run — wheel and deal — dive thru — square thru three quarters — swing — promenade.

Comment: Well played music in the country style and a danceable routine.

Rating: ☆☆

TALK ABOUT THE GOOD TIMES—Hi-Hat 394*

Key: F Tempo: 125 Range: HB
Caller: Dick Houlton LC

Synopsis: Complete call printed in Workshop.

Comment: Here is a tune that has a "built in swing" in the melody. A lively recording and exciting dance.

Rating: ☆☆☆+

HOEDOWNS

BEAUMONT RAG — Scope 307

Key: G Tempo: 122
Music: The Hoedowners — Banjo, Piano, Violin, Bass, Drums, Guitar

OLD JOE, Flip side to Beaumont Rag

Key: A Tempo: 123
Music: The Hoedowners — Piano, Violin, Drums, Bass, Guitar

Comment: Two very well recorded hoedowns in the traditional style. Tempo is far too slow so most callers will want to increase speed.

Rating: ☆☆☆+

QUICK QUIPS AND QUOTES

Some "do's" in square dancing from Willard Orlich, as reported in T & D Topics (Ont.).

DO—accept or admit you "goofed" this time. Next time it could be someone else's turn so don't feel bad. And when you goof—goof gracefully and try to recover the best you can in order to save the set from breaking up entirely.

DO—end each dance with a flourish, applause and thank all in the set and *mean it!*

DON'T—be a "know-it-all." Let the caller be the instructor unless you are asked personally *after* the tip is over.

DON'T—take that extra swing with your partner. It might make her late for the left allemande with her waiting corner.

(more of these Do's and Don't on page 90)

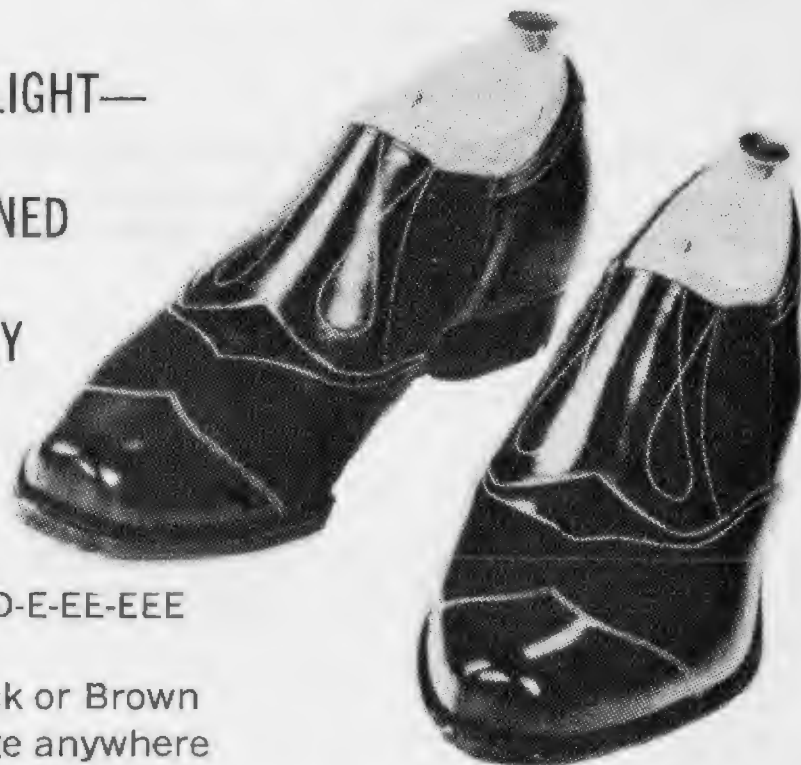
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ROUND DANCE CHOICES

The June Buckeye Poll in Ohio showed the following as top favorites in rounds: Shenandoah Waltz, Love is for the Two of Us, Folsom Prison Blues, Birth of the Blues, Dreamland Waltz, It All Depends on You, It Had to be You, Try Some Tenderness, Rose of Washington Square and Dancing Shadows.

The most frequently taught round dances by the Delaware Valley Round Dance Teachers in May and so presumably the most popular were: You're the Cream in My Coffee,

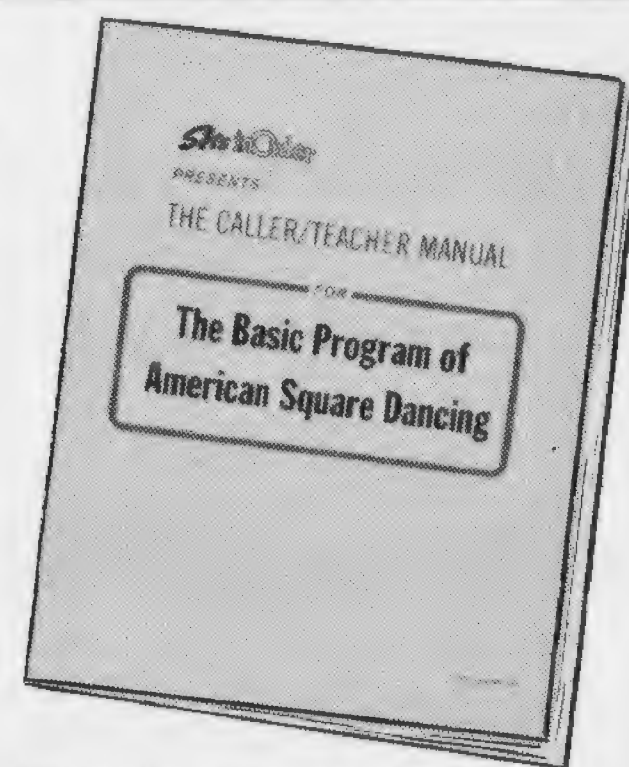
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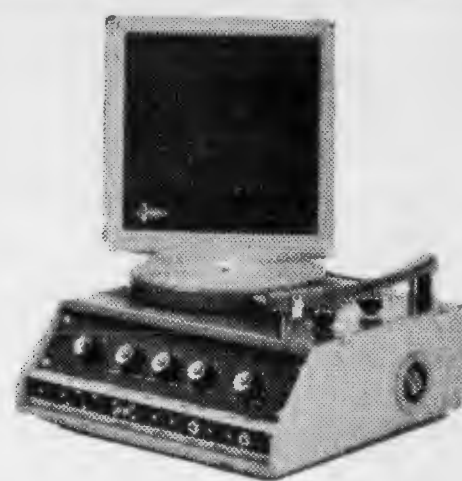
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TOP RANKED SQUARE DANCE RECORDS

The Square Dance Platter Parade in Denver chose the following as favored dances for June 18: Don't Think Twice, It's All Right and When Bobby Sang the Blues, both on Square Tunes. Favorite hoedowns were Petty Pants and Sissy Britches on Blue Star.

In Phoenix the B & R Record Dancers selected the June releases in the following order: Heartaches by the Number on Pilgrim;

Both Sides of Love on Grenn; Eight More Miles to Louisville on Scope; Swing Low Sweet Chariot on Lore and I'll Swing Her if She Will Let Me, also on Lore.

DO SA DO OR DON'T

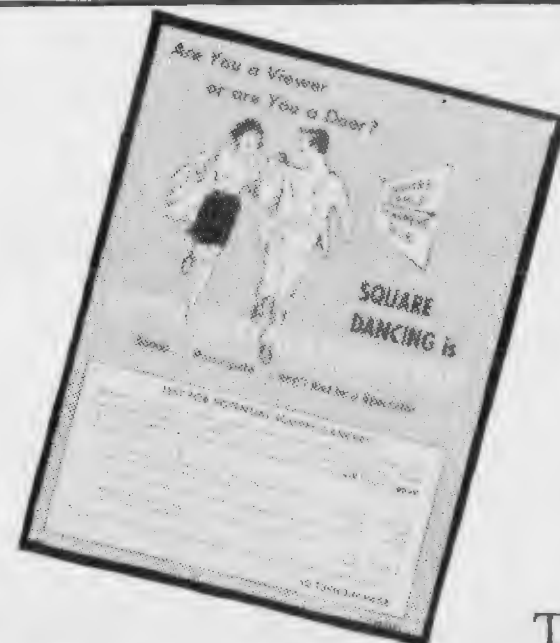
Bob Kendall, writing in Washington Federation Footnotes, says, "Current unhappiness—the arm around the waist do sa do that is being practiced so bumblingly at home position. I've watched far too many dancers do it and as yet have not seen one couple gracefully get into the next basic such as a left allemande

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or a star figure or even a simple face to the middle.

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QUICK QUOTES

Willard Orlich in T & D Topics, Toronto,

Ontario, suggests some Do's and Don't's for square dancers.

Do—keep smiling even if you are angry with yourself for "goofing." If you don't the other seven in the set might think you're frowning at them.

Do—recognize your corner, not only what she's wearing but who she is. Next to your partner she is the most important person in your square.

Don't—sit like a bump on a log when another couple is needed for a set. If you want to

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sit out a tip, disappear into the wash room or some place where you are not seen. This saves embarrassing the three couples waiting for a friend to join them.

Don't—cry about the hall, the sound, the crowd, the tacky floor. Think positive thoughts so that others around you aren't affected. They may be having the best time ever.

WORLD, Continued from page 39

Square Dancers includes Bob Byram, Pres.; Bill Davis, Vice-Pres.; Marge McKeever, Secy.;

Leonard MacNeill, Treas., with Ida Rose on publicity and Al Coffey as editor of the association's publication, The Grapevine.

The 10th Annual Rocking Squares Flower Festival "Dance-In" was held on June 27 at Lompoc Senior High Cafetorium with Dick Sears calling. Boots and Satellites sponsored.

Maynard Bish is the new President of the Northern California Square Dancers Assn., with Bill Gauthier on publicity.

Western Assn. has Bud Kabisch of West Covina as the new President. —Leo Pinch

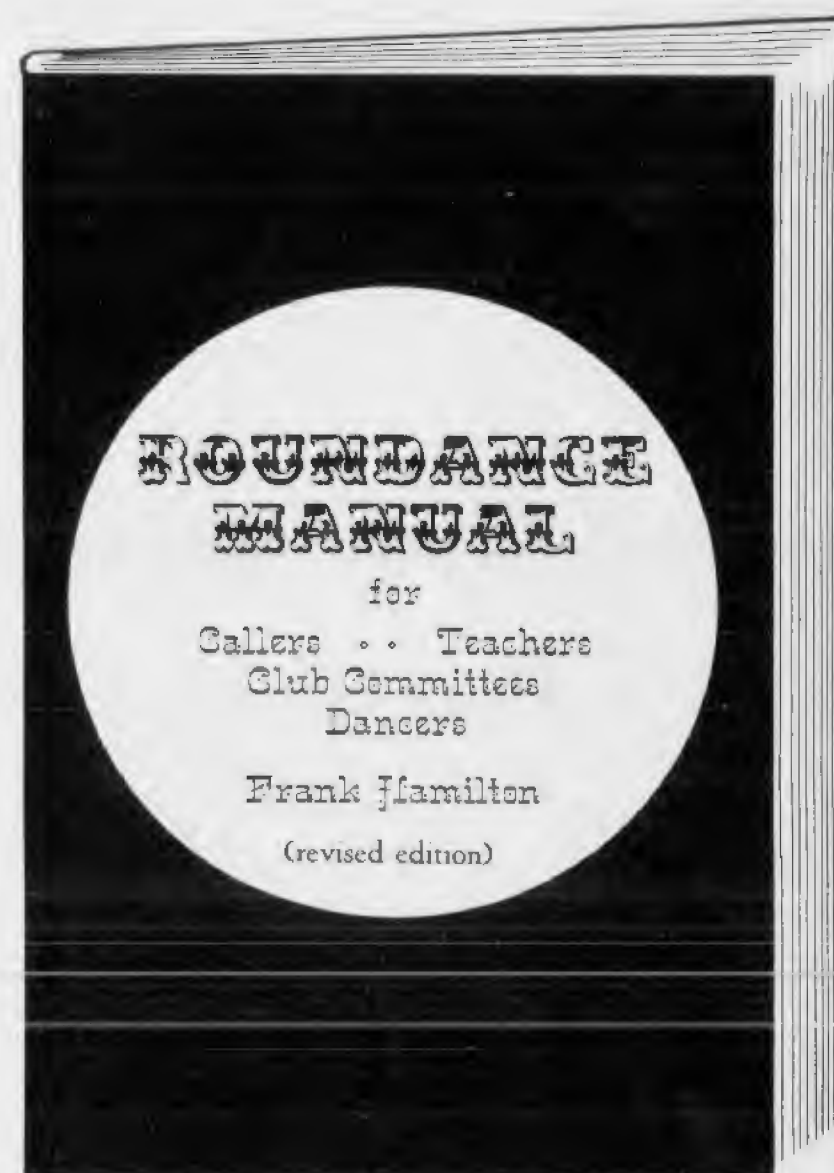
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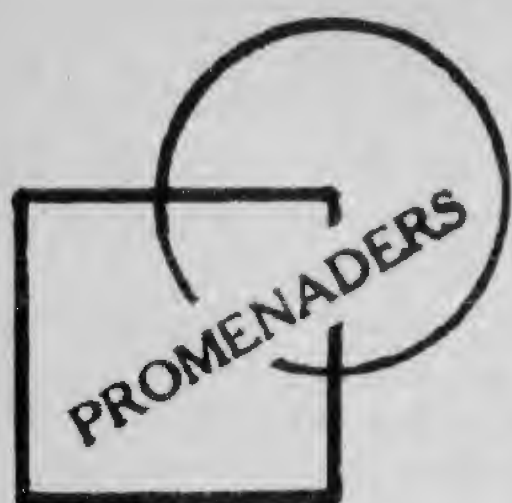
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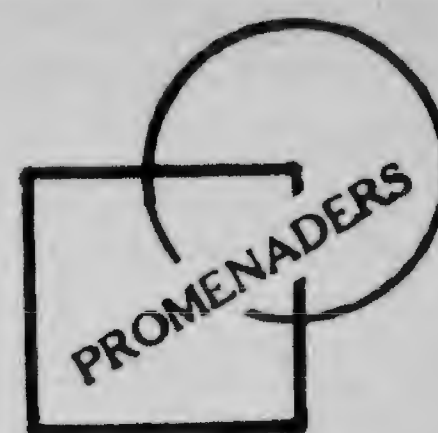
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250 N. Main St. (Rt. 55), Crown Point, Ind. 46307

AQUA BARN WESTERN SHOP

1230 1/2 Westlake Ave. No., Seattle, Wash. 98109

ARIZONA FASHIONS

R.D. #1, Box C-311, Lock Haven, Pa. 17745

BILL & VALS CARRIAGE HOUSE

140 E. Butler Ave., Chalfont, Bucks Co., Pa. 18914

THE BUCKBOARD WESTERN SHOP

RFD #2, Marshall, Michigan 49068

CHEZ BEA SQUARE DANCE CREATIONS

650 N.E. 128th St., North Miami, Fla. 33161

CIRCLE C WESTERN WEAR

262 Worcester St., No. Grafton, Mass. 01536

CIRCLE EIGHT WESTERN WEAR

12146 California Street, Yucaipa, Calif. 92399

CORRAL SHOP

521 W. Pender, Vancouver, B.C., Canada

THE DANCERS CORNER

2228 Wealthy SE, Grand Rapids, Mich. 49506

DANCE CRAFT

3584 E. Hastings, Vancouver 6, B.C., Canada

DART WESTERN SHOPPE

1414 E. Market, Akron, Ohio 44305

DEE'S SQUARE DANCE SHOP

8551 N. Riverview Dr., Kalamazoo, Mich. 49004

DO-C-DO SHOPPE

39 Union Ave. (Hwy. 71), Manasquan, N.J. 08736

DOUBLE O RANCH WEAR

1460 National Street, Memphis, Tennessee 38122

DUDES & DOLLS SHOP

5628 E. Washington St., Indianapolis, Ind. 46219

E & D WESTERN WEAR

14 Main St., So. Hadley Falls, Mass. 01075

ED & MAREA'S SQUARE DANCE SHOP

317 Peninsula Drive, Erie, Pa. 16505

F & S WESTERN SHOP

1553 Western Ave., Toledo, Ohio 43609

MADELYN FERRUCCI CREATIONS

Brewster & Lake Rds., Newfield, N.J. 08344

GILBERT'S MEXICAN SHOP

15 East Market Street, Akron, Ohio 44308

HAPPY VALLEY

15113 Stanwood St. S.W., Dalton, Ohio 44618

IRONDA SQUARE DANCE SHOPPE

759 Washington Ave., Rochester, N.Y. 14617

MCCULLOCH COSTUME & DANCE OUTFITTERS

1034 Dundas St., London 31, Ontario, Canada

NICK'S WESTERN SHOP

245 E. Market St., Kingsport, Tenn. 37660

PEARL'S WESTERN FASHIONS

Dawes Ave., Clinton, N.Y. 13323

PEG'S SQUARE DANCE SHOP

Rt. 143, Hinsdale, Mass. 01235

ROBERTSON DANCE SUPPLIES

3600—33rd Avenue, Sacramento, Calif. 95824

RUTHAD PETTICOATS AND PANTIES

8869 Avis, Detroit, Michigan 48209

SKY RANCH SADDLERY

109-111 S. Main St., Central Square, N.Y. 13036

THE SPORTSMAN SHOPS

2658 E. Garvey (Citrus & Freeway), W. Covina, Calif. 91790

SQUARE DANCE CORNER

2435 N. Dixie Hwy., Wilton Manor, Fla. 33305

SQUARE TOGS

11757 Hwy. 42, Sharonville, Ohio 45241

TOWN AND COUNTRY SQUARE DANCE FASHIONS

3490 Sheridan Dr., Buffalo, New York 14226

THE WESTERN SHOP

Rt. 119 South, New Alexandria, Pa. 15670

THE WESTERN SHOP

112 N. Orange, Fredericksburg, Texas 78624

KAY WILSON

5022 Nokomis Ave., Minneapolis, Minn. 55417

SQUARE DANCING

MAGAZINE

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STORES handling square dance clothing are invited to write
Sets in Order for information regarding a listing on this page.

FRANK
GRUNDEN



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in the strictest sense of the word."*

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Music with a beat

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SDH-102 **LOST WEIGHT/THE OTHER SIDE**
SDH-101 **RUBBER DOLLY/DEBUT**
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